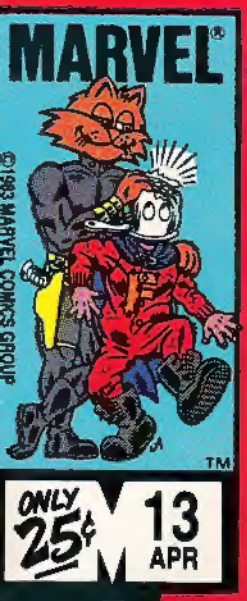

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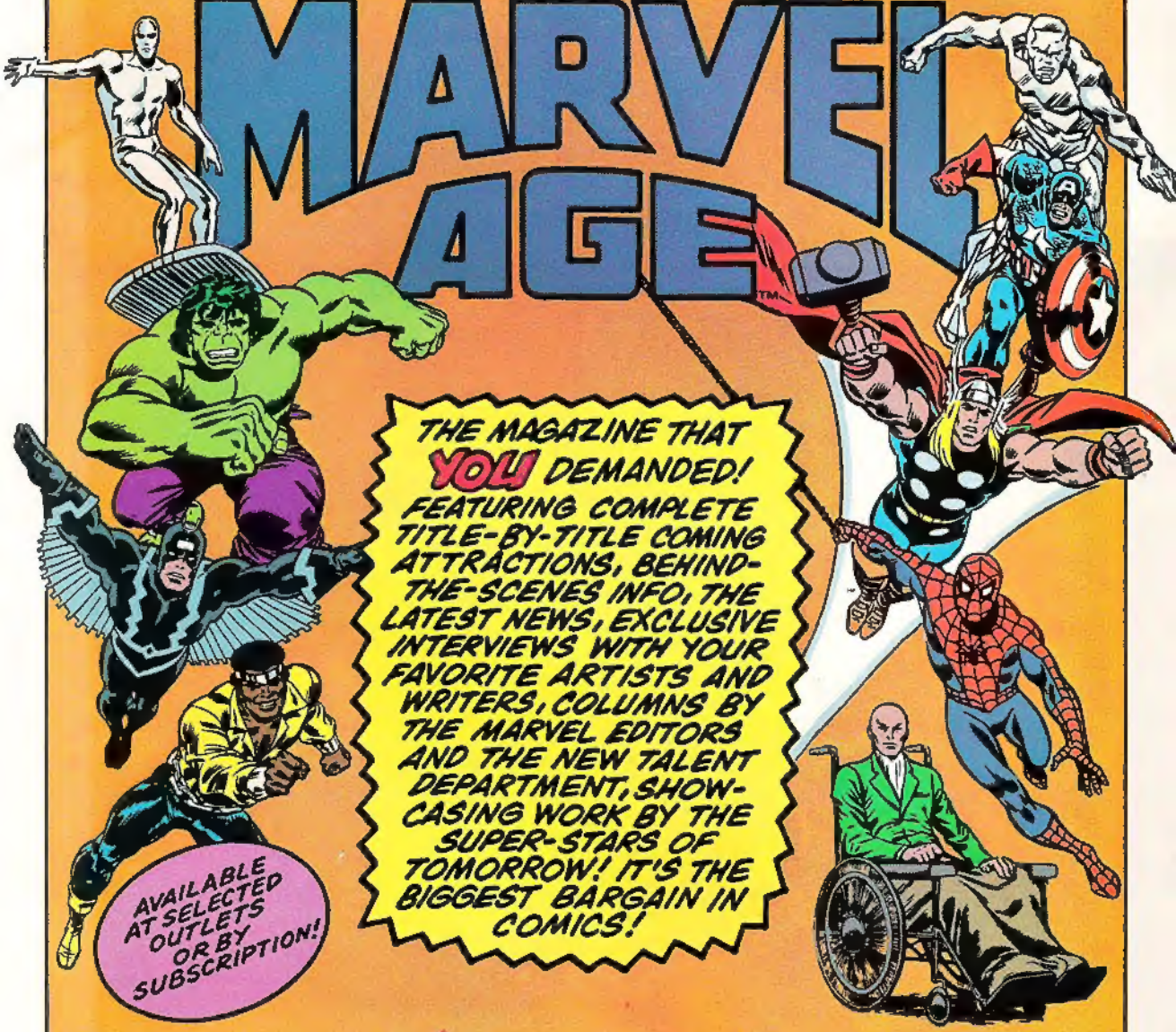

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EDITORIAL by Jim Salicrup

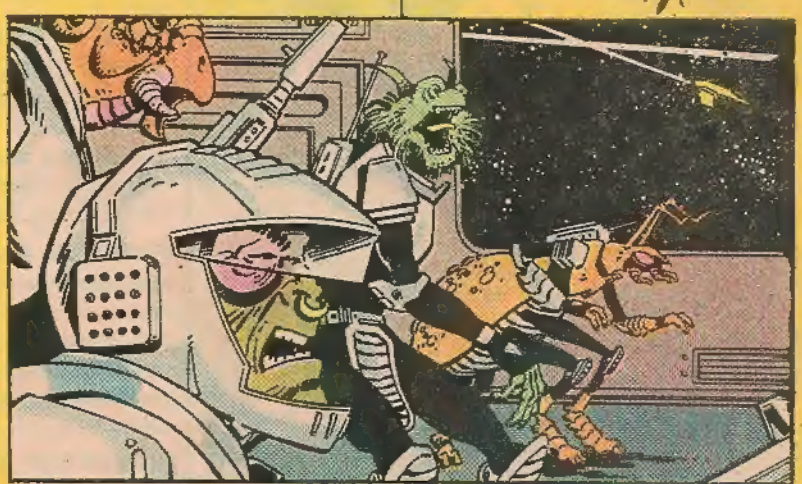
In last issue's Coming Attractions blurb describing **ALIEN LEGION #1,** we made a few goofs. We asked **Alan Zelenetz,** scripter of **ALIEN LEGION,** to set the record straight. Take it away, **Alan.**

ALIEN LEGION #1 — They fight for a future Galarchy, for cash, a cause, for the thrill of adventure, but when **the Legion** takes the offensive against a huge and merciless pirate mining operation on a virgin moon, **Captain Sarigar** and **Lieutenant Montroc** face agonizing choices between the safety of their men and the success of a crucial mission. Hard-hitting fast action fills the pages of the special double-size premiere issue. High-quality Baxter paper. From the Epic Comics line. 48 pages. $2.

Now will everyone please buy **ALIEN LEGION** #1, and have a happy Holiday!

Next issue: You've chuckled at his **FANTASTIC FOUR ROAST**; you gasped at his issue of **PETER PARKER, THE SPECTACULAR SPIDER-MAN** during Assistant Editor's Month! So we're betting you'll love **FRED HEMBECK'S PAGE IN MARVEL AGE!** There'll also be an in-depth interview with, and a nifty new cover by, **John Byrne,** previews of **SIX FROM SIRIUS** and **POWER PACK,** an overview of all the **SPIDER-MAN** books, all our regular features and more for just **25¢!** That's right, **MARVEL AGE MAGAZINE** remains a quarter until issue fifteen! We told you Marvel Makes the Magic!

JIM SALICRUP



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MARVEL AGEnda:

Coming Attractions	2
Newswatch	6
Behind the Lines	7
Top Ten	8
Dreadstar	9
Marvel Age — 1961	13
Conan	16
How to Color Comics the Marvel Way	20
Bullpen Bulletins	29
Letters	30

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MARVEL COMING ATTRACTIONS

Thing by Ron Wilson and Joe Sinnott.

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Here is a complete checklist of what's happening in all the Marvel titles bearing a July cover date. A **Limited Series** is a title which runs for a specific number of issues. A **Graphic Novel** is a trade paperback sized edition. A **Direct Sales** title is available only at selected outlets. **Shipping Date** refers to the date the comics leave the printer. A word to the wise — please tell your comics specialty shop owner which titles you wish to buy as soon as possible! Marvel Comics sell out so fast that unless your comics shop owner knows which titles you want, you might not get them!

Titles shipping March 6, on sale March 27:

THE THING #13 — **The Thing** doesn't just face one of his oldest foes — he faces the *darkest side* of one of his oldest foes! And if you guessed that that means a battle of life and death — go to the head of the class! Power and fury written by **John Byrne**, penciled by **Ron Wilson**, and inked by **Joe Sinnott**!

DAREDEVIL #208 — You've seen ol' Hornhead in New York — you've seen him in San Francisco — you've even seen him in Japan! But you've never seen him in a predicament like *this*! And when you read this thriller written by **Denny O'Neil**, penciled by **William Johnson**, and inked by **Danny Bulanadi**, you'll know *why*!

NEW MUTANTS #17 — As if the battle with the **Hellfire Club** *kids* wasn't dangerous enough — now the uncanniest band of super-powered teens must take on the Hellfire *adults*! But not before we find out . . . just *when* did **Illyana** and **Danielle** disappear to? "Getaway" is written by **Chris Claremont**, penciled by **Sal Buscema**, and inked by **Tom Mandrake**! Do not miss!

DAZZLER #33 — Look out, world! **Dazz** may have taken on super-villains — she may have taken on super heroes — she may have taken on **Roman Nebokoh**! But now she takes on the ***Dallas Cowgirls*** — and the world will never be the same! Written by **Jim Shooter**, penciled by **Frank Springer**, and inked by **Vince Colletta**! 'Nuff said!

CONAN THE KING #23 — Why would **King Conan** *protect* the killer of his son, **Prince Conn**? There's more here than meets the eye! We'll give you a hint — somebody left a sinister clue to the mystery *last issue*! Absorb yourself in "Ordeals," written by **Alan Zelenetz**, penciled by **Mark Silvestri**, and inked by **Geof Isherwood**! 48 pp. $1.

KITTY PRYDE AND WOLVERINE (Limited Series) #2 — The drama never lets up! Two of **the X-MEN's** mightiest, in far-off Japan, discover the secret of **Ariel's** father! But not before they face . . . death! Written by **Chris Claremont**, and penciled and inked by **Al Milgrom**!

SIX FROM SIRIUS #4 — The senses-startling conclusion! The telepathic talents of the beautiful **Ambassador** are all that stand between her companions! If **the Six From Sirius** fail, then three planets fall with them! Meanwhile, deadly, indestructible **Fax-Men** close in upon the unsuspecting agents! **Doug Moench**, writer, and **Paul Gulacy**, artist. Full color, on high-quality Hudson stock. From the Epic Comics Line. $1.50. Direct Sales Only.

Titles shipping March 13, on sale April 3:

AMAZING SPIDER-MAN #254 — Who's the villain **Spidey's** been chasing for the past year? Who embodies mystery and evil? Who's behind the exploding pumpkin? While you're guessing *that* — we'll let you know about **Peter's** *other* battle — with none other than his ever-lovin' ***Aunt May***! **Tom DeFalco** wrote, and **Ron Frenz** penciled, "With Great Power!"

CAPTAIN AMERICA #295 — See **Cap** and **Nomad** battle **Baron Zemo**, the **Red Skull**, and . . . introducing **Mother Superior** and her **Sisters of Sin**! When you've encountered **Sister Death**, **Sister Agony**, **Sister Dream**, and **Sister Pleasure**, you'll know why "The Center Cannot Hold!" It's written by **J. M. DeMatteis**, penciled by **Paul Neary**, inked by **Ed Barretto**, and it leads up to the big 300th issue — but that's *another* story!

THOR #345 — It's the **God of Thunder** versus the **Dark Elf** — on Earth, in a *game of gin rummy* for the highest stakes of all! Only **Walt Simonson** could write, pencil, and ink this tale — and only Marvel would present it!

INDIANA JONES #19 — Is it for real — or is it a fake? The search for the Arnheim Ring leads **Indy** and **Marion** to Cuba — and the answer will reveal whether **Marcus Brody** is a good man — or a crook! Exotic adventure and suspense from writer **David Michelinie**, penciler **Herb Trimpe**, and inker **Vince Colletta**!

SAVAGE SWORD OF CONAN #101 — It begins with piracy, abduction, and terror! And that's only the *beginning*! For even **Conan** cannot resist "The Siren," and the extent of her mayhem is anyone's guess! Plotted and penciled by **John Buscema**, script by **Michael Fleisher**! $1.50. A Marvel Magazine.

MOON KNIGHT #38 — Part Two of the eeriest **Moon Knight** episode of all! When **Moon Knight** goes after the body-snatcher, the body the body-snatcher snatched goes after **Moon Knight**! Set in Chicago, and featuring the villainy of **Zohar**! Written by **Alan Zelenetz** and penciled by **Bo Hampton**! Direct Sales Only. High quality Mando stock. 75¢.

MICRONAUTS #49 — Beginning a *new direction* for **the 'Nauts**! You'll meet a being older than the very Microverse, and itch with anticipation at the mystery of . . . **The Makers**! If that's not enough, we're gonna hint at some shocking changes for **Huntarr**, and a brand new creative team! Writer **Peter B. Gillis** and penciler **Kelly Jones** have big things in store . . . don't be left out! High quality Mando stock. Direct Sales Only. 75¢.

CRYSTAR #8 — **Crystar** and **Moltar** were human once! That's all we'll say about this special issue — which reveals the hidden truth about the Chaos Wars — and features the menace of **Malachon**! Read "Anniversary" written by **Jo Duffy**, penciled by **Ricardo Villamonte**, and inked by **Dave Simons**! *Bonus*! The first of four full-color cover paintings by **Michael Golden** which make up an exquisite giant-size poster!

Spider-Man by Ron Frenz and Brett Breeding.

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Titles shipping **March 20**, on sale **April 10**:

INCREDIBLE HULK #297 — **The Hulk** is back, meaner and greener than ever — and with all traces of **Bruce Banner's** intellect gone permanently — *unless* a good friend can help! Find out who that friend is, in "Sleep, My Child, and Peace Attend Thee, All Through the Night," written by **Bill Mantlo**, penciled by **Sal Buscema**, and inked by **Gerry Talaoc**!

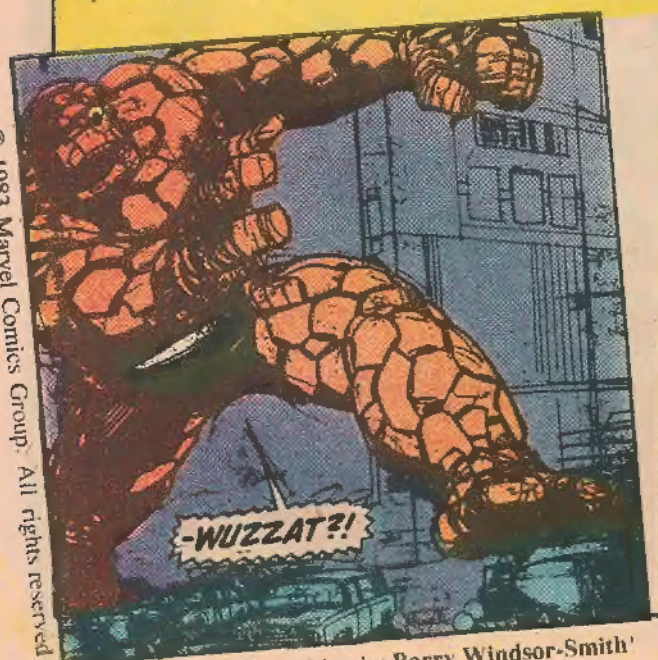
AVENGERS #245 — See the **Avengers** pitted against the **Dire Wraiths** in Florida! See **Quicksilver** seek out **Bova**, the woman-cow from his childhood! See **Hawkeye** and **Mockingbird** look for a house! See why **the Mighty Avengers** are *still* the greatest, issue after issue! Written by **Roger Stern**, penciled by **Al Milgrom**, and inked by **Joe Sinnott**!

CONAN #160 — **Conan** at his most barbaric . . . battling a series of menaces from beyond time! But don't take **our** word for it — pick it up and read it yourself! Written by **Michael Fleisher**, and penciled and inked by **John Buscema**!

MARVEL TALES #165 — Re-presenting "Bring Back My Goblin to Me," the classic tale from **SPIDER-MAN** #27! **Stan Lee** and **Steve Ditko** at their finest!

X-MEN #183 — A shocking turning point in the life of **Kitty Pryde**? What possible event could make us title this story, "He Won't Make Me Cry!" The tale which leads into the **KITTY AND WOLVERINE Limited Series**, written by **Chris Claremont**, penciled by **John Romita, Jr.**, and inked by **Dan Green**!

ROM #56 — From the depths of space comes a shock so sinister that not even **Rom** can stop it! Planet Earth's in trouble — and the outcome is going to shock you! Written by **Bill Mantlo**, penciled by **Sal Buscema**, and inked by **Mel Candido**!



The Thing by Barry Windsor-Smith

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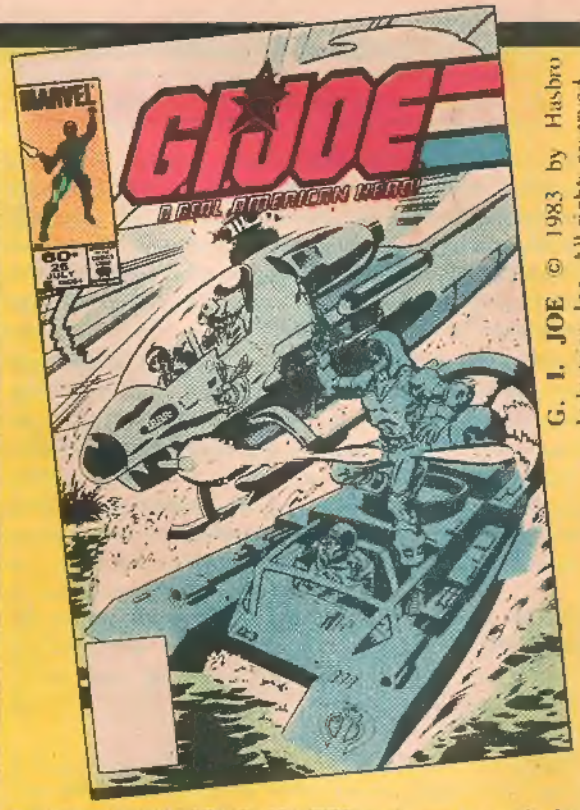


G. I. JOE © 1983 by Hasbro Industries, Inc. All rights reserved.

POWER MAN AND IRON FIST #107 — It's all in the hands of the fates! And when **Luke** and **the Fist** get involved, the result is . . . terror! Also featuring a surprise creative time! A once-in-a-lifetime treat!

G.I. JOE #25 — He can change like a chameleon! He's a master of disguise! He's a ventriloquist, a linguist . . . and he's deadly! Meet **Zartan**, the newest **Cobra** assassin! And welcome to the pages of **G. I. JOE** the greatest battle-artist of them all, as **Russ Heath** takes over the penciling and inking chores on the magazine for real American adventure! Written by **Larry Hama**. And dig the chase scene through the swamps!

MARVEL AGE MAGAZINE #16 — First there was sliced bread! Then there was the Golden Gate Bridge! Now there's **MARVEL AGE MAGAZINE** — *the* star-studded, fully-illustrated fanzine for Marvel people world-wide! *Now* on high quality Mando stock! At 35¢, a bigger bargain there never was! Direct Sales Only.

MARVEL FANFARE #15 — Starring in a solo adventure all his own, **the Thing**! But the *real* treat is that this once-in-a-lifetime tale is penciled and inked by **Barry Windsor-Smith**! If you've craved all-new super hero **Smith** artwork for as long as we have — this is the one! Direct Sales only. High-quality Hudson paper. $1.50

EPIC ILLUSTRATED #24 — With a cover by **Pepe Moreno**, the conclusion of "Generation Zero," "Fighting Words," written and drawn by **John Bolton**, "Lesson of Time" by **Lela Dowling**, and "The Return" written and painted by **John Jay Muth**, how can this issue of **EPIC ILLUSTRATED** be anything less than the greatest feast of full-color fantasy that's possible to experience? We *thought* you'd agree! $2.50. A Marvel Magazine

Titles shipping **March 27**, on sale **April 17**:

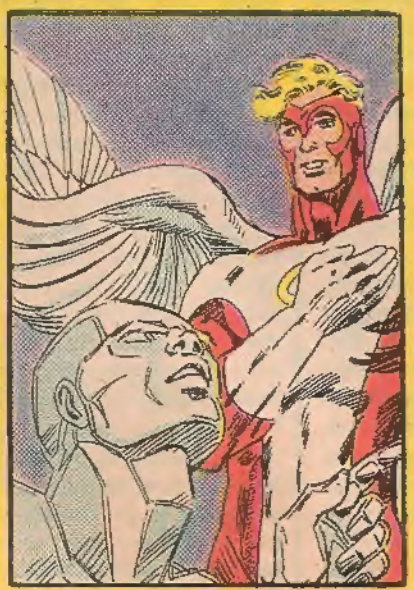
FANTASTIC FOUR #268 — Are you prepared for the greatest *tragedy* to strike **the Fantastic Four** since they've been a team? And are **Johnny Storm** and the **She-Hulk** ready for . . . the Masque of Doom? We can say no more, except that **John Byrne** wrote, penciled, and inked this awesome thriller!

MARVEL TEAM-UP #143 — **Captain Marvel's** in trouble! Will **Spider-Man** and **Starfox** be able to reach her in time? The answer would be obvious — if she weren't trapped in another dimension! Written by **David Michelinie**, penciled by **Greg La Rocque**, and inked by **Mike Esposito**!

IRON MAN #184 — Hang in there, **Tony Stark**! You may have lost control of your fortune — your super-hero identity — and your international prestige! But things aren't always what they seem! Continuing the dramatic struggle, as written by **Denny O'Neil**, penciled by **Luke McDonnell**, and inked by **Steve Mitchell**!

PETER PARKER, THE SPECTACULAR SPIDER-MAN #92 — What possible threat could come between **Spidey** and the **Black Cat**? Let's hope they reconcile — before the *next* challenge — namely, the awesome appearance of . . . **The Answer**! Honest! The *name* of this horrible villain is . . . **The Answer**! No lie! And the story's written and penciled by **Al Milgrom** and inked by **Jim Mooney**!

THE NEW DEFENDERS #133 — Introducing the most unusual pair of detectives ever to cover the streets of San Francisco, and we don't mean **Karl Malden** and **Michael Douglas**! Meet **Cutlass** and **Typhoon**, when **the New Defenders** help head off "The Pajusnaya Consignment," written by **Peter B. Gillis**, penciled by **Alan Kupperberg**, and inked by **Kim DeMulder**!



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Iceman and **Angel** by **Alan Kupperberg**.

Thor by **Walt Simonson**.

STAR WARS #85 — What can you say about a fighting mad Wookiee? Or the greatest science-fiction shoot-em-up of all time? How about — *WOW*! Written by **Jo Duffy**, penciled by **Ron Frenz**, and inked by **Tom Palmer**. Remember, only Marvel brings you all the **Star Wars** excitement, that takes place *after* **Return of the Jedi**, month after month!

ALPHA FLIGHT #12 — One member of **Alpha Flight** will fight no more! And if you stick around for the all-out battle with **Omega Flight**, you'll know *who* — and *why*! Also in this crucial issue, the conclusion of the origin of **Sasquatch**! Both stories written, penciled, and inked by **John Byrne**!

DREADSTAR #10 — This is the one! **Vanth's** showdown with the mysterious **Z** — and the resolution of the 200 year-old war! That's right, the **Monarchy** and the **Instrumentality** have ceased their conflict — and you're invited to take a front row seat! Written, penciled, and inked by **Jim Starlin**, and produced in glorious full process color on high-quality Baxter stock! From the Epic Comics Line. $1.50. Direct Sales Only.

BEAUTY AND THE BEAST (Limited Series) #3 — It's "Showtime!" And that means **Dazzler** goes into action, strutting her stuff in what may be the least expected situation of all! If that's not enough, **Dazz** and the **Beast** actually fight *each other* — and **Doctor Doom** appears! Think you can stand the suspense? It's written by **Ann Nocenti**, penciled by **Don Perlin**, and inked by **Kim DeMulder**!

Note: The information that appears in "Coming Attractions" is as complete and accurate as we can manage. Occasionally changes are made after this column is put together. We apologize for any inconvenience this may cause!

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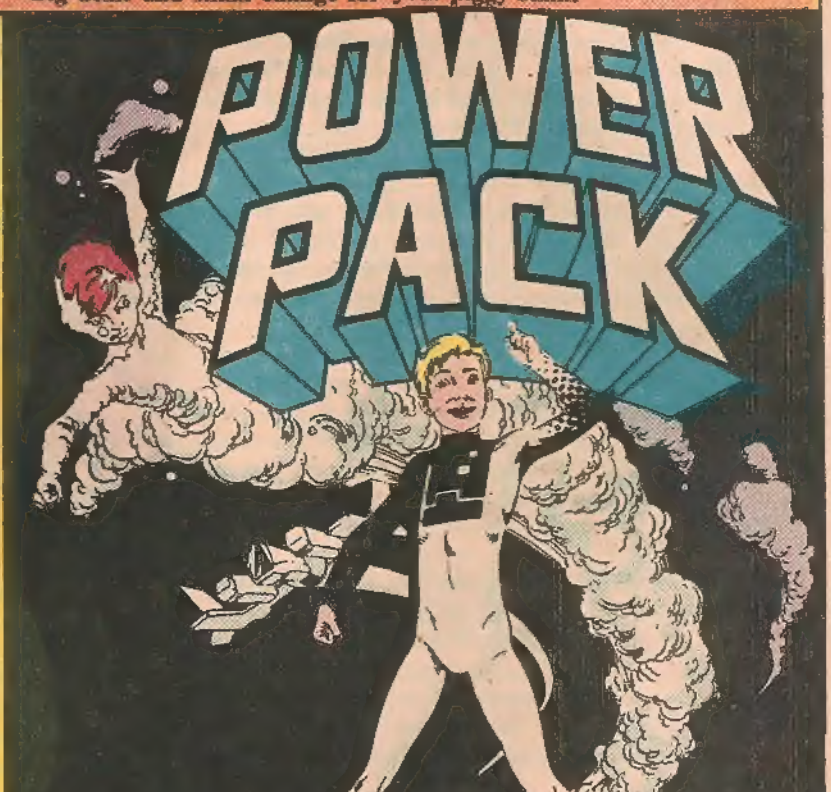
NEWSWATCH

Big deals and small change for your piggy bank!



ITEM! **Louise Jones** is leaving her position as editor to devote her full time to writing Marvel's newest title, **POWER PACK!** Taking over as editor of **THE X-MEN, STAR WARS,** and **THE NEW MUTANTS** is **Louise's** assistant, **Ann Nocenti!** **Ann,** of course, has been Marvel's senior assistant editor for some time, as well as scripter for the upcoming **BEAUTY AND THE BEAST Limited Series.** Congratulations to both **Ann** and **Weezie!** Best of luck, gals!

ITEM! The Epic Comics Line is expanding! Four new series will be released for the summer of 1984, and we want you to be the first to know! Start saving your hard earned dollars now for these innovative high-quality titles. **CRASH RYAN!** **Ron Harris's** high flying series is set in the glory days of 1935, and chronicles the life of a young barnstormer named (you guessed it!) **Crash Ryan! Crash** earned his nickname tragically, when his career flying passenger planes ended — with a miscalculation that cost him a plane, twelve lives, his license, and his self-respect. Now he's joined the United Airmen's desperate struggle against the Doom. Only **Crash** and his allies can stop this modern Attila from laying waste to the world! Next, **SISTERHOOD OF STEEL!** Written by **Christie Marx,** with art by **Mike Vosburg,** this ground-breaking series follows the story of **Boronwe,** a warrior-woman who has spent her entire life as a member of **the Sisterhood of Steel.** This military organization operates out of an island where the sisters are raised and trained in the arts of weaponry, strategy, and warfare. Mercenaries, the sisterhood may serve as anything from a rich man's bodyguard to an elite strike force. **Boronwe** is a warm and sensual woman, but also a skilled and ruthless warrior locked into the order and demands of the savage sisterhood! How about **TIME SPIRITS!** Writer **Steve Perry** and artist **Tom Yeates** introduce a young American Indian named **Doot** to the great Shaman, **Cusick the Tuscarora!** A bent and grizzled old Indian, **Cusick** dresses as eccentrically as he lives, in a hodgepodge of clothing from different cultures and eras. We find out the reasons for **Cusick's** eccentric manner of dress in the first story, when **Cusick** reveals the powers of his magic potion! **Cusick,** the "Man of Knowledge," though, is not entirely adept at *using* this potion — and the result makes for a series of startling and imaginative adventures. Schooled in all the great philosophies, literatures, and sciences, and learned in his travels across the globe, **Cusick** travels the world seeking what he does not know, and selling what he does know! Last but not least, **VOID INDIGO!** Writer **Steve Gerber** and artist **Val Mayerik** span both time and space, telling the saga of the eternal battle between the agressive evil Dark Lords and the great barbarian chieftain **Ath'agnar.** In **Steve Gerber's** words, "The Hindu doctrine of reincarnation holds that the soul of a human being returns to earth again and again, to be reborn as another human, a plant, an animal, a bird, or an insect — but in each reincarnation the soul's essential character remains the same. Our series takes that doctrine several light years farther, to assert that the soul is not earthbound. Its voyages from one corporeal form to another might span interstellar distances. Thus a human being might well be reincarnated as an alien. Every act of spirit is done forever. An evil committed in one lifetime may exact its price a thousand lifetimes later. An oath of vengeance, sworn in antiquity, may live on in the realm of the spirit —the **Void Indigo** — through countless milennia, until the vengeful soul and its timeless enemy meet to do battle again." *More* milestones from Epic are going to be coming in '84 — and you'll read about them here in **MARVEL AGE MAGAZINE!**

ITEM! That's all for now! So, till next month, don't take any wooden nickels!

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BEHIND THE LINES

"Big and Green Dept."
by **Carl Potts**
Greetings,

Many months ago, not too long after I began editing here at Marvel, I went out to lunch with longtime **HULK** writer **Bill Mantlo** and my then-assistant editor, **Ann Nocenti**. During that lunch we discussed the future of Marvel's green gargantuan. Ideas flew left and right, high and low. When all had settled, I did up a little chart that listed the many plot elements for each issue. We worked out how all the themes we discussed would interrelate and build to an incredible climax with **HULK** #300, a double-size landmark issue! The first couple of stories the three of us discussed have already hit the stands, and I'm sure our regular readers have already noticed a difference. If you haven't followed **THE HULK** lately, do yourself a favor and start right now.

In addition to the unusual new stories we've been sending your way, the book also boasts a great new visual flair. The great Filippino comic artist invasion of the '70s brought a lot of talent to the field. Among the best of this group was **Gerry Talaoc**. One of my first acts as editor of **THE HULK** was to ask **Gerry** to put the finishes on **Sal Buscema's** pulse-pounding layouts. To my delight he said yes (or "si," as they like to say on those tropical Pacific islands he lives on). We've also been getting some great covers out of people like **Al Milgrom**, **Kevin Nowland** and **Ken Steacy**.

Now, after letting **Ann** take the editorial reins for a few issues, I'm back as editor of the book. I'm very excited about this title's future. I hope you are, too. Let us know how you think we're doing. ●

THE MAN KNOWS THAT THE INCREDIBLE HULK CAN WITHSTAND ANY ATTACK, THAT WHERE REASON RUNS, THE HULK'S SAVAGERY IS REFUELED BY HIS SHEER, UNREASONING RAGE.
THE RAGE GIVES HIM NEW STRENGTH.
9

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COMING RETRACTIONS

These late-breaking developments just came in over the wire!

ITEM! The Epic Comics series **DREADSTAR** has become such a success that we're going to publish it more frequently! Instead of being a bi-monthly, **DREADSTAR** will be published *every six weeks!* Issue #10 ships February 21, #11 ships April 3, #12 ships May 15, #13 ships June 26, #14 ships August 7, issue #15 ships September 18, #16 ships October 30, and issue #17 ships December 11, 1984.

ITEM! From this moment on, all Marvel Limited Series will be published on high-quality Mando stock, and will sell for 75¢! 'Nuff said!

ITEM! Welcome back **KULL** and **RED SONJA**! Last year's Limited Series starring these sword and sorcery superstars were so successful that they will be returning as regular series! Continuing the numbering from last year, **KULL THE CONQUEROR** #5 ships April 10, and will be bimonthly, 32 pp., at 60¢. **RED SONJA** will be a 60¢, 32 pp. bimonthly, too — no shipping dates are set yet.

ITEM! **BEAUTY AND THE BEAST Limited Series** and the **DAZZLER Graphic Novel** have been rescheduled. We'll let you know when the new dates are firm.

ITEM! To celebrate their landmark anniversaries, **CAPTAIN AMERICA** #300, which ships August 14, and **AVENGERS** #250, which ships August 21, will each be 48 pages long and cost $1! Also, **ALPHA FLIGHT** #12, shipping March 27, will be 48 pages and go for $1.

ITEM! That's all for now! ●

SHHH! YOU DON'T KNOW WHAT YOU'RE SAYING.
DON'T SPEAK.
I'M HERE NOW.
I DON'T KNOW WHAT'S DRAWN ME TO YOU...
BUT I'LL TAKE CARE OF YOU.
I PROMISE.
TRUST ME.

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MARVEL'S TOP TEN

by **Jim Salicrup**

Here are the best-selling titles Marvel published, cover-dated April 1983.

1 — **NEW MUTANTS** #2
2 — **X-MEN** #168
3 — **AMAZING SPIDER-MAN** #239
4 — **FANTASTIC FOUR** #253
5 — **AVENGERS** #230
6 — **DAREDEVIL** #193
7 — **MARVEL UNIVERSE HANDBOOK** #4
8 — **CONAN THE BARBARIAN** #145
9 — **PETER PARKER** #77
10 — **INCREDIBLE HULK** #282

There are a lot of changes in the **Top Ten** this month! **NEW MUTANTS** enters the list at the #1 spot, knocking **THE X-MEN** down to #2! **THE AMAZING SPIDER-MAN** hangs in at #3, while **THE F.F.** drops to the **fantastic #4** spot! **AVENGERS, DAREDEVIL,** and **CONAN** all dropped a notch, as the **MARVEL UNIVERSE HANDBOOK** rocketed to #7. **PETER PARKER** plummeted to #9 while **THE HULK** held his own at #10. Be here next month when the madness continues!

MARVEL AGE™ Looks At JIM STARLIN

DREADSTAR © 1983 by James P. Starlin. All rights reserved.

by **Mark Lerer**

"What do you enjoy most about doing **DREADSTAR**?" **MARVEL AGE MAGAZINE** asked **Jim Starlin**

"The writer!" he replied.

Starlin's puckish wit very much characterized his conversation during our interview. He had a pleasant and happy look about him, and carried himself with a relaxed sense of humor. **Jim** normally looks like the characters he draws, with his high forehead, thoughtful eyes, and aquiline nose, and sporting a blond beard and moustache, he came to our interview looking an uncanny double for **Vanth Dreadstar**

"I suppose what I really enjoy most about writing and drawing **DREADSTAR**," **Jim** continued, "is that the characters are my own. I don't like to write stories which have to follow a previously existing history. I prefer to create everything about my characters, each with his own full history, instead of writing according to what's gone before." **Starlin** creates not only his characters' adventures, but their pasts, their motivations, and the world, era, and universe which they inhabit. **Jim** virtually re-created **CAPTAIN MARVEL** and **WARLOCK**, for example, by taking these heroes from their previous realms of activity, and introducing them to completely original settings, conflicts, and storylines. In fact, **Starlin** the mythmaker has, in his professional career, created a small history behind himself — by refusing to follow the conventions and expectations followed by other artists, and by assuming total control over his product in writing, penciling, and often inking and coloring, **Jim** has pulled himself from the ranks of the ordinary and made himself a legend, with a unique and fascinating career — a history — all his own.

Jim Starlin was part of a generation of comics artists who entered the field in the early nineteen seventies. **Jim** and his peers, among them **Walt Simonson**, **Al Milgrom**, and **Berni Wrightson** came to comics with highly distinctive styles and approaches to storytelling which were considered daring for artists so young. Their eye-catching visual displays, wild plotlines, and unorthodox layouts may not have been

totally unprecedented — these men were influenced by the American and European cinema as had been **Will Eisner**, **Jim Steranko**, and **Neal Adams** — but **Starlin's** unwillingness to compromise his style and his insistence on doing the product *his* way made him, as his generation, controversial. Now, ten years later, **Walt Simonson** writes and draws **THOR**, **Jim** is doing **DREADSTAR**, and **Al Milgrom** writes and draws many **SPIDER-MAN** adventures. The superb work produced by these matured talents has vindicated what many have called comics' first "avante garde" generation.

Starlin's contribution to that generation was his work for **CAPTAIN MARVEL**. Before **Starlin** assumed the penciling, and eventually the writing, for that book, **Captain Marvel** had been a fascinating, but relatively unexplored character, an emissary of the Kree civilization on earth. **Starlin's CAPTAIN MARVEL** shook the very foundations of the Marvel Universe. In a nine-issue epic of unprecedented scope, **Captain Marvel** met **Thanos**, courtier of **Death Herself**. **Thanos**, born of **Titan**, whose civilization and legendry **Starlin** discovered, had acquired the means to merge with the fabric of the cosmos and become a god. A mysterious, whimsical, and vastly powerful being named **Eon** granted **Captain Marvel** a cosmic awareness, making the former Kree soldier a universal champion. From its curious beginning to its climax involving the participation of the **Avengers**, **Starlin's** depiction of **Captain Marvel's** great challenge was *cosmic* — and it set the tone for every serious conflagration in the Marvel Universe since.

Starlin next chronicled an epic starring **Adam Warlock**. Once again, **Starlin** explored undiscovered aspects of a known Marvel character, imaginatively tapping the character's dramatic and thematic potential. **Adam Warlock** began life as **Him**, the creation of a committee of human scientists. After a series of sporadic encounters with **the Fantastic Four** and **Thor**, **Him** met the **High Evolutionary**, who sent him to live and work on the planet known as **Counter-Earth**. Whereupon, **Starlin** discovered meaning in **Adam War-**

Adam Warlock contemplates his destiny.

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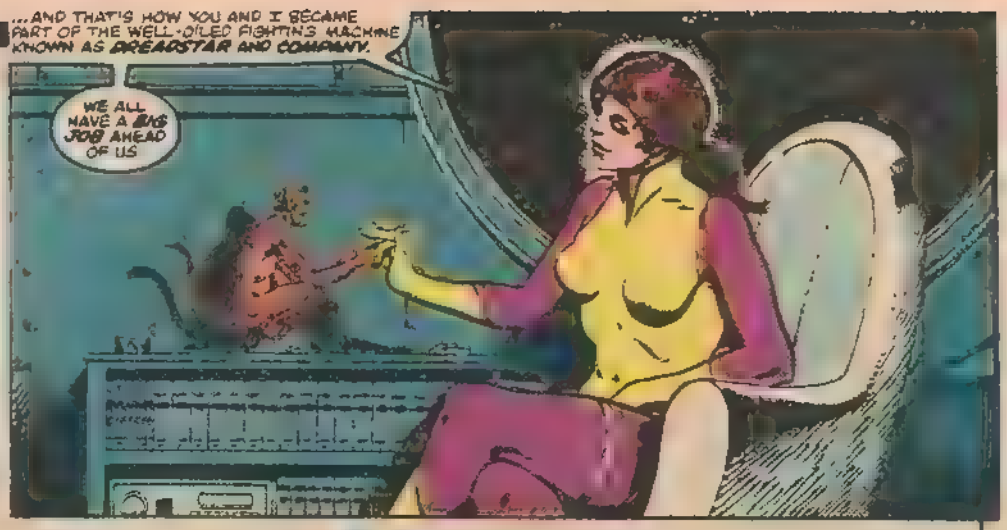
Willow, the blind telepath, and **Rainbow**, her trusted companion.


...AND THAT'S HOW YOU AND I BECAME PART OF THE WELL-OILED FIGHTIN'S MACHINE KNOWN AS DREADSTAR AND COMPANY.
WE ALL HAVE A BIG JOB AHEAD OF US

Oedi in action!

DID YA EXPECT ME TA HOBNOB WITH HIGH SOCIETY WITHOUT A PROPER SHAVE?
THAT'D BE UNCOUTH.
'SIDES I PERSONALLY THINKS MA FINE SYMMETRICAL FEATURES ARE AT THEIR BEST WHEN UNSHAVED

ON THE OTHER HAND, HAVE YA EVER CONSIDERED GROWIN' A FULL BEARD?
IT MIGHT HELP COVER UP THAT TERRIBLE OVERBITE PROBLEM OF YOURS

Skeevo and **Syzygy** exchange barbs.

DREADSTAR © 1983 by James P. Starlin. All rights reserved.

lock beyond any sane man's wildest imaginings! **Warlock** entered a thrilling and brilliantly weird battle of mind, body, and spirit against his dark future self, the malevolent **Magus**. **Warlock** met what no man had met before: **the Magus**, **Pip the Troll**, One Thousand Clowns, and the deadliest woman in the galaxy.

[illegible] as crazier, bolder, and even more visually magnificent than had been **CAPTAIN MARVEL**.

By the time the conclusion to the **WARLOCK** saga was published, **Starlin** was pretty famous. His work was loved, hated, and much talked about. The bizarre turns of his imagination and the power of his artistic talent baffled as well as thrilled readers. No one seemed to know what this madman, so evidently ahead of his time, would show us next.

In time, **Starlin** returned to Marvel to chronicle the death of the character he had made so famous, **Captain Marvel**. **THE DEATH OF CAPTAIN MARVEL** was the first Marvel Graphic Novel. Now in its fourth printing, this volume is a classic. Here **Captain Marvel** did not face a menace of sweeping proportions nor battle over planets, stars, and galaxies. He died of cancer. **Starlin's** earnest depiction of the event earned him new respect as a storyteller able to treat *any* scale of human conflict.

Several years ago, **Starlin** and Marvel set the terms for their destined partnership. The product of this partnership, **the Metamorphosis Odyssey**, began in **EPIC ILLUSTRATED #1**. The series told of precious and fantastic concepts, beings, and worlds. An ever-changing cast of heroes spanned the cosmos in stories bound by no place, time, or body of laws other than produced by **Starlin's** uncanny imagination. The drawings vividly celebrated their own technical splendor, as full-color painting, linework, and half-tone spelled one another in a cascading symphony of wonder.

The Metamorphosis Odyssey recently focused on one small part of **Starlin's** vast mega-reality, **the Empirical Galaxy** where two superpowers wage an ancient and senseless war. Here live **Vanth Dreadstar**, hero of **DREADSTAR The Graphic Novel**, and **Syzygy Darklock**, protagonist of **The Price**. These two tomes brought **the Metamorphosis Odyssey** to its current occupation, the playing out of incomprehensible destinies that fate has chosen for some improbable and very human heroes. Now, in every issue of **DREADSTAR**, the [illegible] Comics series, **Starlin** shows and tells us of a rebel band's struggle to fulfill those destinies and end a bloody interstellar war.

Vanth Dreadstar, wielder of a mysterious and magic sword, leads a band of odd and compelling characters. **Syzygy Darklock** was born to a privileged class, and grew to enter the high priesthood of **the Instrumentality**. Consequently, this intelligent and brave mystic must overcome some arrogance and considerable bigotry to work side-by-side with his comrades. **Skeevo Flatus**, one of a family of gypsy smugglers, thieves, and [illegible] chants, is not above pulling an underhanded trick or two — even on his own allies! **Oedi**, the feline man from **Calgor**, has maintained his good nature and innocent spirit despite his anger and sadness over the murder of his race. **Willow**, the fascinating and beautiful blind telepatch, firmly supports the group with an undercurrent of cautious intelligence. This unflappable soldier may surprise us in the coming months, though, when she falls prey to an unrequited love! Finally, consider **the Lord Papal**, mencing ruler of the Instrumentality. His origin is coming. 'Nuff said.

Starlin has achieved great success in the comics field, with a string of milestones behind him and the entire [illegible] reading world hanging on every issue of **DREADSTAR**. H[illegible]

[illegible] work by the post-modernist painter **David Salle** in New York's Whitney Museum features a full-length rendering of a Starlinesque figure. Despite all this, though, **Jim Starlin** remains a likeable and accessible man, high spirited and fun to talk to. We at **MARVEL AGE MAGAZINE** are convinced that he possesses some magic power, somewhere, beyond our wildest reckoning. ●

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by **Warren Reece**

The "overnight success" sometimes attributed to Marvel with the intro of the **FANTASTIC FOUR**, in November 1961, was actually twenty-two years in the making! Marvel had a long history before the advent of the "Marvel Age." A smattering of that history might enhance your appreciation of current Marvel heroes. In that spirit, let's go back to 1961 when Marvel published about a dozen titles.

The events of 1961 evolved following the "Golden Age" of heroes from 1939-49, and in the wake of the "Dark Age" of '50s horror, westerns, romances, and other diverse comics. Hardly any continuing characters retained published titles. Notable survivors included: **Millicent Collins**, introduced in **MILLIE THE MODEL** #1, in 1945; **Blaine "Kid" Colt**, introduced in **KID COLT** #1, in August 1948; **Johnny Bart**, the second **Rawhide Kid**, who debuted in **RAWHIDE KID** #17, in August 1960; and the **Two-Gun Kid** whose title began in 1948.

The late '50s and early '60s saw the introduction of classic science fiction monsters, like King Kong and Godzilla, to television. There was a general interest in monsters. **Stan Lee** and the Bullpen, alert to trends, apparently didn't ignore these giants! Drawn by **Jack Kirby**, **Steve Ditko**, **Dick Ayres**, **Don Heck**, and **Paul Reinman** under **Stan's** direction.

Fin Fang Foom returned in the 1970's to battle It, the Living Colossus'

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huge monsters and aliens soon populated Marvel titles, and a unified look came to the line. Some of these characters were in their own ways the forerunners of well-known Marvel super heroes.

January of 1961 gave us **the Blip**, in **TALES TO ASTONISH #15**. This alien ambassador of good will was a giant charged with or composed of electricity. He ran afoul of a savage mob while stopping on Earth for a regrettably disruptive recharge. After putting the attackers in their places, he peacefully departed, disgusted by human hostility. His *great knowledge* went with him. **The Blip's** appearance, mode of self-propelled flight, and personality, were not unlike those of **the Eternal Watchers**, before they took their oath of non-intervention. He preceded **the Hulk's** electrical enemy, **Zzzax**. **The Hulk** also fought an artificial duplicate of our benevolent **Blip**, in the 1976 **HULK Annual**.

Also in January, a giant robot named **Electro** appeared in **TALES OF SUSPENSE #13**. This evil automaton could create forcefields, hurl

gamma ray beams, and materialize and de-materialize matter, not unlike the later Marvel Age characters, **Electro** and **Magneto**.

In February, a second race of alien Stone Giants believed to be half-buried statues (such as those found on Easter Island) appeared. They perished with their leader, whose name was **Thorr**, before their planned invasion could be carried out. Ironically, when another invasion of such giants took place, in August 1962, they were **defeated** by someone named **Thor**. The famous son of **Odin** quickly dispatched them back to Saturn! The aforementioned **Thorr** appeared in **TALES TO ASTONISH** #13.

It, The Living Colossus, and his controller, **Bob O'Brien**, had their own Marvel Age series, but they actually debuted in **TALES OF SUSPENSE** #11, in February 1961. This animated stone statue returned in #20, in August. Then, he had a long absence until O'Brien became his guiding force, in December 1973.

Fans of the **DEFENDERS** will remember **Xemnu, The Living Titan**. He made his second appearance in March 1961's **JOURNEY INTO MYSTERY** #66, having been introduced shortly before in #62. Interestingly, our furry, semi-robotic, hypnotic, giant alien criminal was originally known as **the Hulk**!

Speaking of **the Hulk**, the above-mentioned **Xemnu** was blamed for sending a re-creation of the original **Goom** against old Greenskin! **Goom, The Thing From Planet X**, was a flying, shovel-jawed, monstrous alien giant who menaced Earthlings with his immense powers of levitation (telekinesis / psychokinesis) in **TALES OF SUSPENSE** #15, also in March '61. Lucky for us, the criminally insane **Goom** was soon apprehended by benevolent law officers from his homeworld. He left us a little souvenir, his son, **Googam**, who appeared and disappeared in issue #17 that May.

Then came **Grogg**, in **STRANGE TALES** #83. This April appearance was followed by another in #88. **Grogg** was part of a race of huge, fire-breathing, manklike **Dragon Creatures**. Like his more articulate, but non-flying, relative, **Fin Fang Foom**, he was lured into a confrontation with Communist military forces. He was not an evil monster, which made the fact that he survived it all a happy eventuality — even if he did end up on the moon! Interestingly, he resembled and behaved like **Dragon Man**, who appeared some years later in **FANTASTIC FOUR** #35. Also in April, a character named **Metallo** appeared in **TALES OF SUSPENSE** #16. He was, essentially, a criminal in a large robotic suit — a sort of evil, "road show" version of **Iron Man**.

A character named **Magneto** appeared in May, in **STRANGE TALES** #84. He was a tragic, misunderstood, oversized man named **Hunk Larken**, who acquired a power virtually identical to that of the mutant **Magneto**, in a cosmic, space flight mishap.

In June, **AMAZING ADVENTURES** #1 came out, introducing an occult character named **Dr. Droom**. His short-run series was a sort of tame version of the later-to-come **Dr. Strange** comic, and the "Marvel Age" **Dr. Druid** was directly adapted from it.

In October, **AMAZING ADVENTURES** #5 featured the imaginative and visually exciting **Monsteroso**. This great monster, found in the wreckage of a space ship, was a giant alien infant! Of course, no one witnessing his New York rampage was wise to that until, in their city-sized space craft, **Monsteroso's** absolutely gigantic parents turned up to claim their escaped son. Luckily, our people hadn't killed him! **Monsteroso** was an apparent forerunner of **the Infant Terrible** featured in **FANTASTIC FOUR** #24, and he appeared in a **FANTASTIC FOUR** t.v. cartoon in the late '70s. Fans of **the Watcher** may be interested to know that a race of the same name was featured in the same issue that carried the **Monsteroso** story. However, these flying aliens, disguised as humble, low-profile human beings, had an opposite credo. They got involved, albeit subtly, in shaping our destiny, allegedly providing bits of information and inspiration to some of history's greatest scientists, artists, and so forth.

In October, **STRANGE TALES** #89 introduced the legendary **Fin Fang Foom**, who much later saw revival in the **IT, THE LIVING COLOSSUS** series. This intelligent, speaking **Dragon Creature** was apparently related to **Grogg**, although this was not made explicit. In one of the best "pre-hero" stories ever, the reptilian giant revived from a sleep of centures. A scholarly pacifist named **Chan Luchow** risked his life, baited the fantastically powerful creature on a chase through a Red Chinese invasion force. This effectively wrecked that force, saving his native Formosa. Chan then succeeded in tricking **Fin Fang Foom** into being exposed to a special sleep herb; but although the dragon creature slept again, fear of him forestalled further invasion attempts by the Chinese, who feared his very name and never knew when he might return!

In December, **AMAZING ADVENTURES** became **AMAZING ADULT FANTASY**. In that seventh issue, an unusual story about an alien, "Why Won't They Believe Me?" appeared. This story was retold by the Marvel Age **Watcher**, years later, in **SILVER SURFER** #3.

At last, we come to **THE FANTASTIC FOUR** #1, in November of '61! Publisher **Martin Goodman**, who, with his father **Abraham Goodman**, had founded Marvel's "Golden Age" Timely line of heroes, saw a market for a super hero team. Before long, **Stan Lee** and **Jack Kirby** came up with the **Thing, Mr. Fantastic, the Human Torch** and **the Invisible Girl**. Each had predecessors. **Mr. Fantastic** was rather like **the Thin Man** (**MYSTIC COMICS** #4 June / August, 1940). The **Invisible Girl** was like **the Invisible Man** (introduced in **MYSTIC COMICS** #2 April 1940). **The Human Torch** paralleled the android **Human Torch** (introduced in Timely's first comic book, **MARVEL COMICS** #1 October / November 1939) and **Toro** (who first appeared in **HUMAN TORCH** #1 Fall 1940). As for **the Thing**, he reflected any number of Marvel's monsters.

However, the *special ingredient* was the **Lee / Kirby** *characterization*! The members of **the Fantastic Four** behaved like *real* people who were suddenly plunged into larger-than-life roles. It was this brand of characterization that became the hallmark of "The Marvel Age Of Comics!" ●

CONAN THE BARBARIAN®

by **Bob Sodaro** and **Mark Lerer**

Know, O Prince, that between the years when the oceans drank Atlantis and the gleaming cities, and the years of the rise of the Sons of Aryas, there was an age undreamed of, when shining kingdoms lay spread across the world like blue mantles beneath the stars.

"Hither came **Conan**, the Cimmerian, black-haired, sullen-eyed, sword in hand, a thief, a reaver, a slayer, with gigantic melancholies and gigantic mirth, to tread the jeweled thrones of the Earth under his sandalled feet."

The Nemedian Chronicles

Welcome to the Hyborean Age. Here the world is lush and exotic, monsters dwell, and magic is real. A man's worth is measured by the steel he carries on his hip and by the gold in his purse. Life is rugged and brutal, with no guarantees of safety. **Robert E. Howard** created this world, and its most famous inhabitant **Conan**, in the 1930's for the widely read pulp fiction magazine, **WEIRD TALES**. In 1971, **Roy Thomas** and **Barry Smith** brought **Conan** to Marvel Comics. Today, three Marvel titles bring you the adventures of the sullen and intriguing barbarian every month, edited by **Larry Hama** and his assistant, **Jim Owsley**.

The award-winning **CONAN THE BARBARIAN** is comics' longest-running sword and sorcery title. Every month, you'll thrill to a

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different adventure of **Conan** in his prime, a man bred of blood and battle in his mid-twenties, making his fortune against wizards, dragons, kings, queens, and knaves. What kind of a man is **Conan**? True, he is, according to legend, a thief, a freebooter, and a bit of a male chauvinist pig. But **Jim Owsley**, speaking for the **CONAN** creative team, corrected for us some misconceptions about **Conan**. In his own way, **Conan** is an honorable man, with his own code of ethics. He respects the sanctity of marriage, for example, and won't pursue another man's wife. He respects the ways other people live. He won't go back on his word. Although he kills, he does so only when it's part of his job, or when absolutely necessary —he's not spiteful or vindictive, nor will he let someone else pay for his crimes. This last point was the basis for the highly popular story "**The Darksome Demon of Rabbah-Than,**" seen in **SAVAGE SWORD OF CONAN #84**. The glory and fierceness of the character **Conan**, as faithfully delineated by **Howard**, is written every

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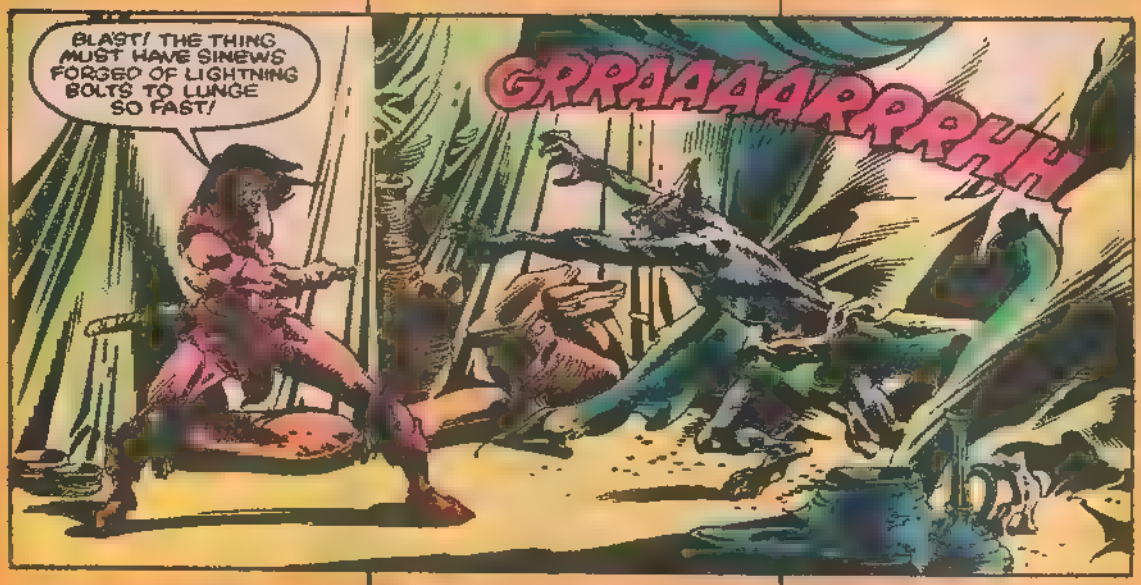

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month by **Michael Fleisher**, and drawn in pencil and ink by the great comics artist **John Buscema**.

CONAN THE KING, written by **Alan Zelenetz**, penciled by **Marc Silverstri**, and inked by **Geof Isherwood**, stars a more mature **Conan**, set in the time period of **Conan's** life when he is King of Aquilonia. Currently, **Conan the King** is about fifty-six years old and has been ruling for about twenty years. Unlike the series **CONAN THE BARBARIAN**, **CONAN THE KING** features a supporting cast, complex sub-plots, and lots of intrigue. Of the fourteen major characters, you'll meet **Conan's** children. The eldest, also named **Conan**, known by his nickname **Conn**, is heir to the throne of Aquilonia. **Conan's** daughter **Radegun**, and his youngest son **Taurus**, reside in the court of Aquilonia along

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with **King Conan's** advisors, wizards, and ministers **CONAN THE KING'S** continuing, complicated drama made **Jim Owsley** witnly dub this book **"The Fantastic Four** of the Hyborean Age."

In the **Conan** canon, **Conan's** tenure as king of Aquilonia takes place between the **Howard** novels *Conan of Aquilonia* and *Conan of the Isles*, in which **Conan** abdicates, and leaves the throne to his son **Conn**. We cannot say what the circumstances behind this act will be or when it will happen. The event will make Marvel Comics history, being the first time that a lead character is written out of his book! There exist no previously written chronologies of **Prince Conn's** life, and so the creative team for **CONAN THE KING** will be exploring entirely new territory.

SAVAGE SWORD OF CONAN completes the trilogy of **Conan** titles. **SAVAGE SWORD's** more adult-oriented stores, written by **Michael Fleisher**, highlight all periods of the barbarian's life, with each tale introduced by the Nemedian chronicler. A different style of artwork appears in this oversize, black and white book, prominently displaying rich linework and halftone. **Bob Camp** and **Gary Kwapisz** are the new artists on this book — you know **Bob's** humorous work from **CRAZY MAGAZINE**, and **Gary**, too, has a background as a fan artist and cartoonist. As the one hundreth issue of **SAVAGE SWORD** approaches, there will be a few special surprises, such as a cover painting by **Bill Sienkiewicz**.

Keep your eyes out for the exciting developments in all three titles. In **CONAN THE BARBARIAN**, fantasy and wonder fill your senses in a spectacle of color every month. **SAVAGE SWORD OF CONAN's** double-length thrillers deliver power and raw adventure. Finally, pay close attention to **CONAN THE KING**, a place where history is being made.

HOW TO COLOR COMICS THE MARVEL® WAY

by **Mark Lerer**

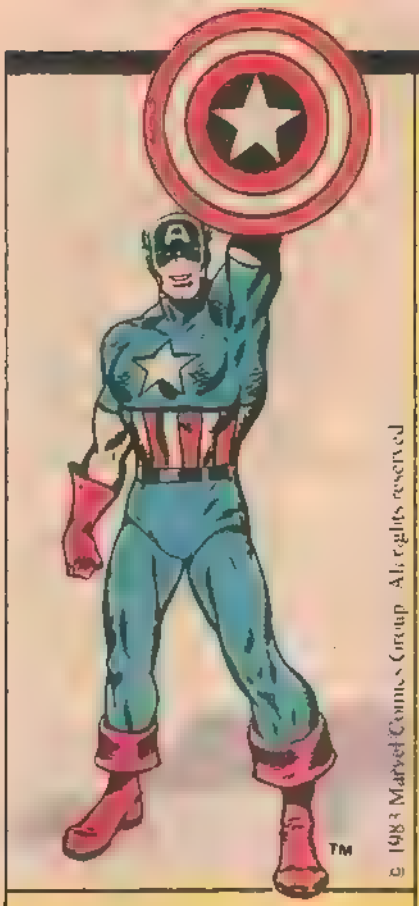
Color commands attention and brings power and beauty to comic books, and the craft of coloring is highly rewarding. Marvel receives scores of coloring submissions every month from talented people who want to go professional but aren't familiar with the basics of the business. So, while you won't become a professional colorist just by reading this article, we thought a little discussion of the colorist's trade would be a good idea. Indeed, no matter what part of the comics field you're interested in, you'll benefit from knowing the principles of good coloring. **Marie Severin**, who has mastered nearly every aspect of the medium, strongly recommends that every writer, penciler, or inker color at least once. Furthermore, the recent technical breakthroughs of printing on high-quality paper and printing in full process color make the colorist's job more exciting, and more important, than ever.

Unfortunately, there's no one place you can go to learn how to be a comic book colorist. The demands of the craft are unique, so the only real way to learn coloring is to do it. Almost all of our colorists are experienced artists in more than one medium. Many have penciling and inking experience behind them. Some, like **Christie Scheele**, **Daina Graziunas**, and **George Roussos**, are painters. Studying drawing and painting is an excellent way to learn the principles of lighting, of com-

position, and the nature of color. Before you can become a colorist, we recommend you develop a good color sense and have thorough knowledge of the interaction of color and light on figures and shapes. Know how to mix different shades from the primary colors, and how to combine and contrast hues in pleasing and eye-catching ways.

Tools, Materials, and the Color Chart. Comic books are printed in the sixty-four combinations of red, blue, yellow, and their lighter shades shown here on the printer's color chart. The notation may be a little confusing. **R** means a solid, or "100% screen," of red. Likewise, **B** means a 100% screen of blue, and **Y** means a 100% screen of yellow. "**Y2**" means a 25% screen of yellow, which makes up very light yellow shade, and "**Y3**" means a 50% screen of yellow, which makes up the intermediate yellow shade. Similarly for **R2**, **R3**, **B2**, and **B3**. Every color on the chart is a combination of these shades. For example, solid green is **YB**, a 100% yellow combined with a 100% blue. **R3B2**, a reddish purple, is a 50% red screen combined with a 25% blue screen. The colorist mixes these colors from water-soluble dyes, and paints them on a xerox of the black-and-white inked comic book art, to make a guide for the separator at the printing plant who actually prints the comics in color.

Professional colorists use Dr. Martin's brand Synchromatic Watercolor Dyes, which come in a set of thirty-six colors, and a size #2 or #3 sable watercolor brush. Now, Dr. Martin's Dyes don't come labeled with the printer's notation, and learning how to mix the sixty-four printer's colors from the dyes takes some practice. The basic colors come straight out of the bottle. the dye called "Lake" gives you **R**, "Cerulean Blue" gives you **B**, "Lemon Yellow" gives you **Y**, and "Emerald" gives you **YB**. To mix the 25% and 50% shades, simply thin the colors with water. For example, you get **Y3** by mixing equal parts of Lemon Yellow dye and water, and you get **Y2** by mixing one part Lemon Yellow dye with three parts water. These are not perfectly exact recipes, either — you'll have to play with the dyes and get a feel for how much water to mix with how much dye to make the shade shown on the color chart.



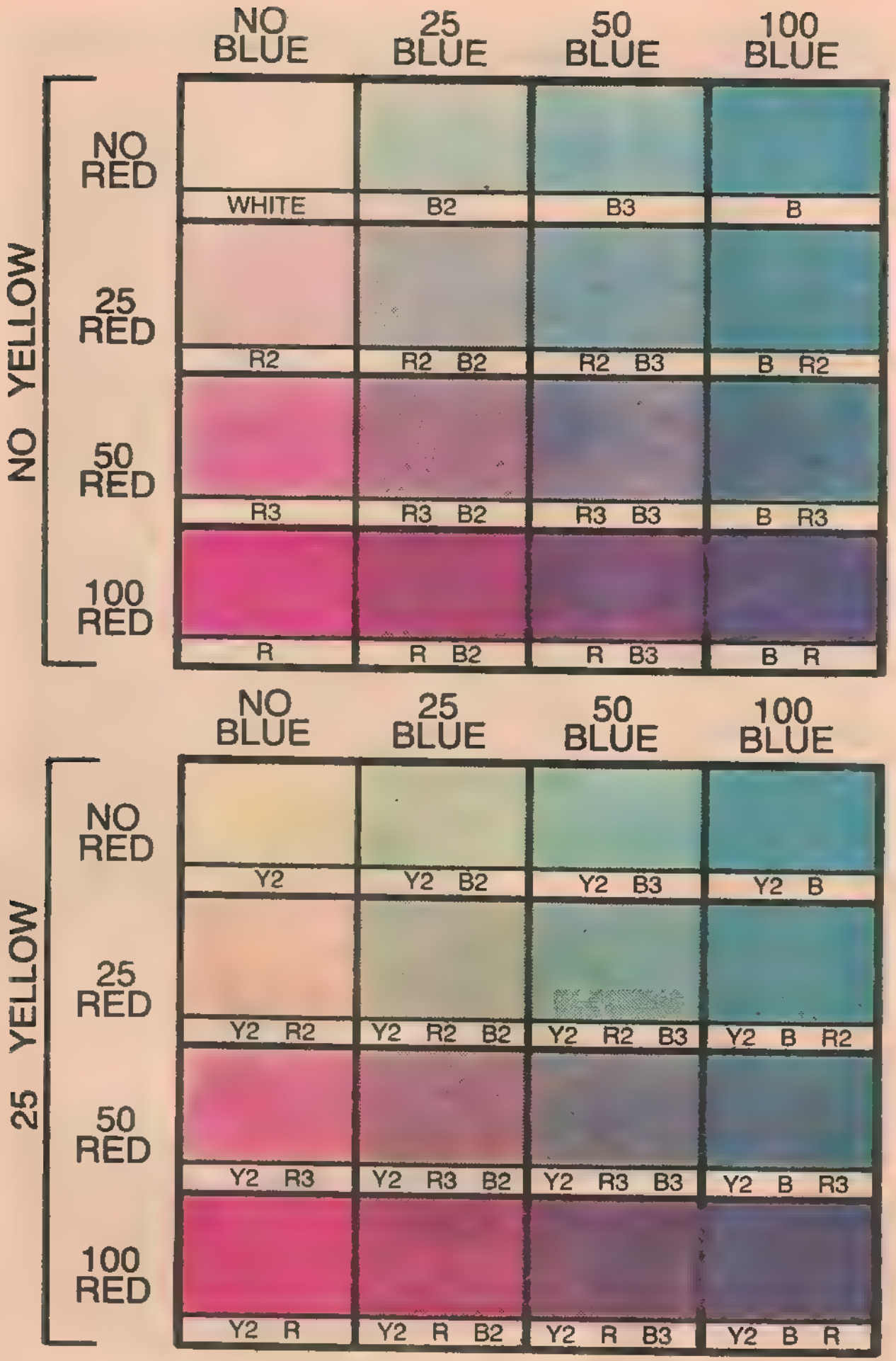
Let's try coloring a few characters **Captain America's** costume is pretty easy. His colors are **YR**, **B**, and white **YR** comes straight out of the bottle labeled "Vermillion," and **B** you already know comes straight out of the bottle of Cerulean Blue White, of course, you just leave blank! **The Hulk** is a little harder His skin is **YB2** and his pants are **RB2** **RB2** comes straight out of the bottle labeled "Magenta." The best way to get **YB2** is to mix "Nile Green" with a little bit of Lemon Yellow.

Sometimes the colors are really tough to mix from the dyes, in which case you use a shortcut. Take, for example, **Doctor Doom**. His hood and cape are **YBR2** If you try to mix this color exactly, you'll go crazy! So the colorist mixes green with a little brown for a close approximation, and labels the color "**YBR2**" right on the Xerox in pen. **Doom's** armor is even worse — to approximate the gray color of metal, we use a dark purple called **Y2R2B3**, with white highlights Same thing — mix up a close enough gray, and write "**Y2R2B3**" on it

Here are a few more useful recipes. A good flesh tone is **Y2R2**, made by thinning down Lemon Yellow and mixing it with thinned down Lake. Use "Light Brown" for **YR3B2**, which is both the hair color of most brown-haired characters and the color used for black characters' skin. For a good shocking pink, thin down "Rose Carthaine" with water until you get **R2** or **R3** Characters who wear black often have blue highlights. For these blue highlights, you can either use plain old **B**, or what colorists call "Dracula Blue," **Y2BR2**. We'll leave it to you as an exercise to mix this one up on your own. Finally, a word of warning. Some of the colors on the chart tend not to print accurately or consistently. You may have trouble getting a wide range of grays and browns. Avoid **YRB**, **Y2BR**, and **Y2BR3**

Telling the story. You'll want to know some rules before coloring your first comic book story. As Editor in Chief, **Jim Shooter** has laid down the fundamentals for coloring comics the Marvel Way. There is no single formula for how to color comic book stories — at least not any more! **Jim** told us that when he first entered the business, almost twenty years ago, there actually *was* a formula for coloring comics. Heroes were all colored in solid, 100% primary colors, villains were all in solid secondary colors, civilians were all dark blue and brown, and backgrounds were always pastel 25% or 50% shades. Of course, this was a very restrictive formula, and allowed the colorist no artistic freedom or imagination. But it *did* establish some fundamentals which are necessary for you to adhere to. While creativity and imagination are essential, your coloring must first accomplish some basic ends

The first basic goals are clarity and depth. The main characters in the panel have to stand out. To make the story clear and make it possible for the reader to follow the action, keep this in mind in any picture, there are three planes in which the action takes place, the foreground, the middle ground, and the background. There should be contrast between the foreground figures and their surroundings. Make subtle variations of color only *within* the planes — if you color an object pale purple against a brown background, it just won't show up too well, and the picture will be unclear and muddy. In general, color the planes to contrast with one another. Keep the planes consistent and fairly simple. Do not break the backgrounds up too much with different colors. Many beginners will color every doorknob and every book in a bookcase a different color. This will only confuse the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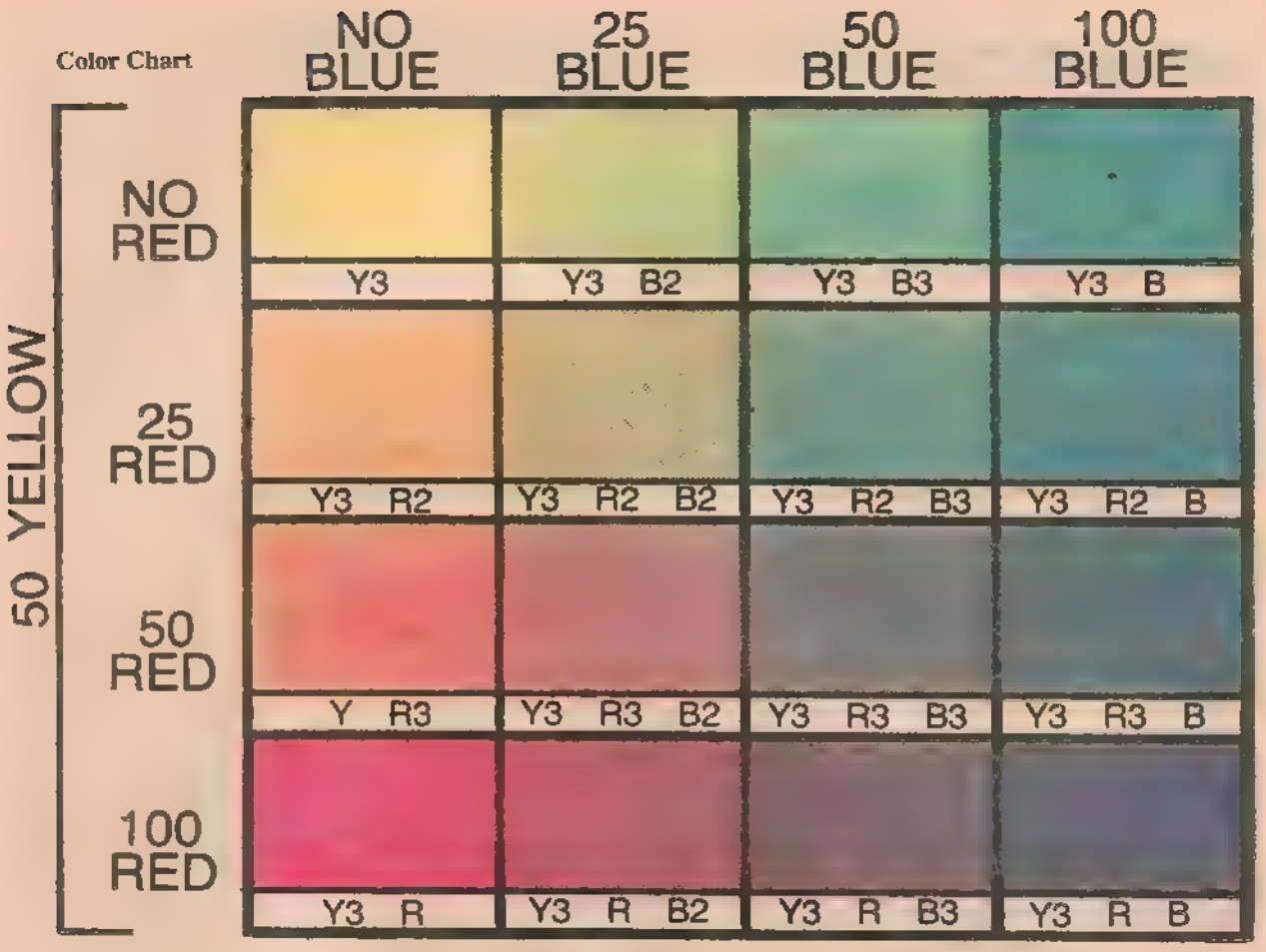
Y2 B R

Color Chart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reader. Make only the *key* elements in the story stand out. Also, avoid putting all dark or all light colors in any one panel. If you have to color a scene that takes place at night, the backgrounds will have to be dark, so use your knowledge of composition and lighting to place lighter shades on the characters, to keep the contrast between foreground and background. That variation of lights and darks in each panel is important.

Beware! There are limitations of the printing process to watch out for. Too much modeling or blending on the figures will not print clearly. Also, if the picture has a group of many small characters, you probably won't be able to color them all differently. In that case, do a "knockout —" treat the grouping as a background and color them all one color. The best rule of thumb — *keep it simple*.

Tell the story. Pay attention to the script for color indications. Trees are a different color in autumn, things are darker when underwater or wet, and so on. If you follow the story and use common sense, you'll avoid making a lot of dumb mistakes!

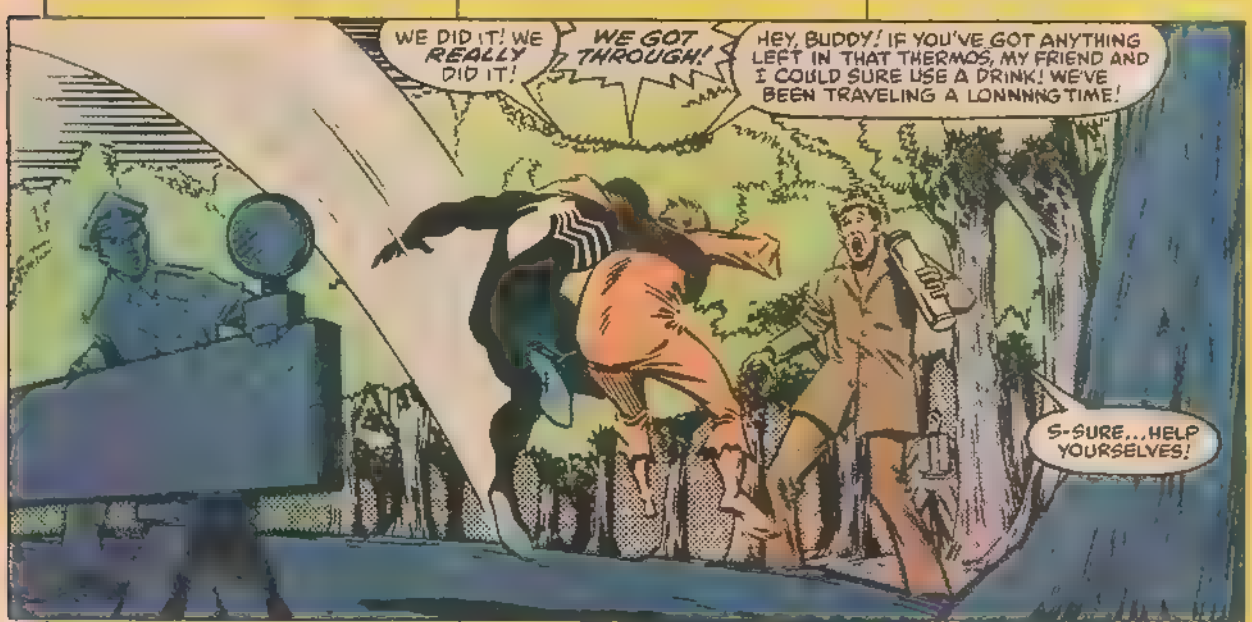
Some standard devices. In general, you should color things the way they are in real life — apples are red, grass is green, and **the Thing** is orange. But a couple of stock-in-trade "tricks" can heighten the drama and really add something to the story. A large knockout at a crucial moment, such as an explosion or a reaction shot of someone's terrified face, can make a scene that much more powerful. Equally effective is highlighting, where you either leave white, or color in a different shade, those parts of a figure close to the light source. Large highlights can make the light source seem twice as intense. For example, a civilian with white or yellow highlights standing next to **the Human Torch** makes **the Torch**'s flame look particularly hot! Use knockouts and highlights *sparingly*. Don't use them out of laziness, and don't use them too often in one story, otherwise they'll lose their dramatic impact.

People always ask us how we manage sometimes to print a figure's *outline* in a color other than black. It's done by means of something called an overlay. The lines to be printed in color are inked in black on a clear acetate sheet, attached to the page of artwork. It's not really the colorist's prerogative to decide when to use an overlay. That's generally the decision of the penciler or inker. Often, though, the penciler and inker will consult with the colorist to decide what color the overlay should be printed in. An imaginative color choice can make the overlay very effective.

Before going on to the next section, take a look at a recent Marvel comic and notice the coloring. You should see the fundamentals in action. The main figures, and elements important to the story, stand out from their surroundings. Backgrounds are generally simple, large areas of just a few colors. Dramatic effects appear only when they add to the story. On a particularly exciting job, you should also see the colorist's imagination at work, with an unusual, artistic, and creative use of striking and different hues.

Coloring for high-quality paper. Baxter, Hudson, and Mando stocks are much whiter than regular paper. Colors look especially vibrant when printed on Baxter paper. The colorist must adjust his palette accordingly. Too many bright solid colors can overpower the reader and cause the story to lose clarity. So, for example, if you're coloring a story for Baxter paper that would ordinarily call for a lot of 100% yellow, you'll want to tone it down to a 50% yellow in many places. One wonderful thing about coloring for Baxter paper is that the screens used in the printing process are finer, so colors print more accurately. You can use many of the grays, browns, and pastels that don't print well on regular paper. You can color "graduated" background tones, too.

Because we've only begun to use the high quality papers, they are a


WE DID IT! WE REALLY DID IT!
WE GOT THROUGH!
HEY, BUDDY! IF YOU'VE GOT ANYTHING LEFT IN THAT THERMOS, MY FRIEND AND I COULD SURE USE A DRINK! WE'VE BEEN TRAVELING A LONNNNG TIME!
S-SURE...HELP YOURSELVES!

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FINAL VERSION

Coming up with the color scheme for a new character isn't always easy check out the many color designs that **Paul Becton** and **George Roussos**, working closely with editor **Bob Budiansky** came up with, which were considered for Marvel's newest superstar, **Red Wolf!**

challenge for many colorists. We are still learning the idiosyncracies of the whiter papers, and many of the freedoms and limitations they present still are not known! **Glynis Wein**, who has worked extensively for Baxter paper, told us that it took her several issues of coloring just to get a feel for how those same sixty-four colors behave on high-quality stock.

Covers. Color covers using the same principles that you would follow for coloring the insides of a comic. Remember clarity, depth, and contrast. However, because the cover is the first, most critical picture in attracting the reader's attention, it must be as dramatic and startling as possible. Further, the color separation process used for covers, like that used for high-quality papers, allows a fuller range of colors, including grays, browns, and graduated background tones. Cover colorist **George Roussos** occasionally takes liberties such as coloring a blue character purple for the sake of mood or atmosphere. The title lettering or logo should be prominent, set off in good contrast from the background and the scene depicted. Center the interest, and *grab* the reader! The cover is the most important single picture in the comic — color it accordingly!

Full-Process Color. Entirely different from regular sixty-four color printing, full-process color is a fairly recent development in comics publishing. In full-process coloring, the colorist paints a finished piece which is photographically reproduced for the final comic book. This method is often called "coloring for reproduction," because the mark of the colorist's hand will be reproduced exactly in the comic. You've seen full-process color in **EPIC ILLUSTRATED**, the Marvel **Graphic Novels**, our **Special Edition** reprint books, and many covers for our regular line of comics.

When working full-process, a colorist colors not on a xerox, but on a full size photostat of the black and white artwork. Here you can more fully explore the range of colors that Dr. Martin's Dyes will give. **George Roussos** recommends mixing a drop of Photo-flo, a commercially available chemical, with the Dr. Martin's dyes to make them flow more smoothly on the stat paper, for more even color. Modeling and blending are possible with full-process color. You can also work with paints other than Dr. Martin's dyes. **Bob Sharen**, for example, likes to use water-soluble fine-point magic markers. For the **NEW MUTANTS Graphic Novel**, **Glynis Wein** did a good deal of highlighting in white tempra paint. **Christie Scheele**, frustrated by the Dr. Martin's Dyes, used opaque acrylic and casein paints for the grays and purples in the second issue of the **DR. STRANGE Special Edition.**

Some recent experiments with full-process color have worked particularly beautifully. **Christie Scheele** and **Daina Graziunas** colored "The Price" for the **DREADSTAR Annual** in acrylic and casein paints on a twice-sized stat of **Jim Starlin's** black and white halftone artwork. The result of this experiment, suggested by **Jim Shooter** himself, had the highly realistic and pleasing look of a tinted photograph. Posters for Marvel Press are done in Dr. Martin's Dyes on full-size, blue- or grayline reproductions printed on illustration board. The illustration board's highly absorbent surface allows extensive watercolor technique. Here full-process color reproduction frees the colorist to do highly meticulous, painterly work. Look at the **Spider-Man** poster, colored by **Christie**, and the **Cloak and Dagger** poster, done by **Glynis** for coloring as fully realized as penciling and inking.

Concluding remarks. Coloring for reproduction gives you far greater chromatic and technical freedom than regular process coloring, including the ability to model and blend. You must, however, adhere to the same fundamental principles of storytelling which you would follow for the regular coloring process.

Keep it simple. Don't try to show off! An editor can always tell a beginner's work when it's too "self-conscious," or when there's unnecessary trickery. Telling the story comes first. Clarity, depth, and contrast are more important than virtuosity for its own sake. Think of yourself as part of a team with the writer, penciler, and inker. Be as imaginative and creative as you can, but know the limitations of the printing process.

Don't be afraid to make mistakes — it takes a lot of practice to get really good, so don't get discouraged if you mess up the first few times. Even after you've gotten a professional assignment, you'll be surprised at how many things there are to learn. Be patient. The regular process is very limited, and full-process is a new and unknown animal, so your work may not always come out looking the way you had envisioned it.

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If you *do* get a crack at a pro job, be dependable. The proficient and reliable colorist will have no problem getting work on a regular basis. Remember, too, though, that it takes years to build up the reputation of a **Marie Severin** or a **Glynis Wein**. Give it your best shot — because we're always open to new talent, you may find, with some hard work and determination, that you can become a Marvel comics colorist. Check out **THE OFFICIAL MARVEL COMICS TRY-OUT BOOK**, on sale now, for more information and full details on how to submit coloring samples.

Our staff. The men and women who color Marvel comics are the best in the business. Meet the terrific people who helped us put this article together:

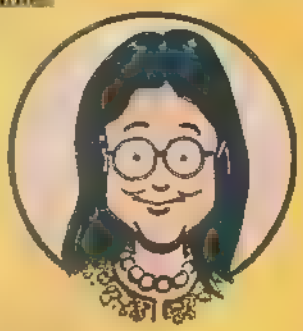
Paul Becton is Marvel's Coloring Co-ordinator. He's responsible for changes, corrections, and keeping reference files for the proper coloring of our characters' costumes. **Paul's** coloring can be seen most recently in **U.S. 1 #3** and **DEFENDERS #126.** Born in 1952, **Paul** has lived all his life in Staten Island, New York. **Paul's** been reading comics since he was a kid, his early favorites, **the Fantastic Four, Spider-Man,** and **Kid Colt. Paul** has been drawing for just about as long, and has attended New York's High School of Art and Design and the School of Visual Arts. **Paul** discovered coloring along his way toward becoming a penciler. With Marvel since 1982, **Paul** enjoys coloring tremendously, and hopes Marvel will someday bring back **Kid**

George Roussos has been working in comics since the early 1940's, when he worked with **Bob Kane** on the original **Batman** strip. Under the pen-name **George Bell,** he has inked many of Marvel's top books, including the **FANTASTIC FOUR. George** credits illustrator **Stan Kaye** for much of his professional education. A talented and experienced artist, **George** has been a regular Marvel cover colorist for the past thirteen years. **George** enjoys experimentation and invention in his work, the results of which can be seen on many Marvel covers and in the work of the many professionals whose work he has influenced.

Christie Scheele was born in Lincoln, Nebraska, and raised in upstate New York. **Christie** came to New York City upon completing her Bachelor of Fine Arts from Alfred University. **Christie** began coloring for Marvel in 1980, when **Jim Shooter** noted that her try-out assignment, an **X-MEN** reprint story, was the best first-time coloring job he had seen. One of Marvel's top colorists in both regular and full-process methods, **Christie** divides her time between comics work, oil painting, and teaching Spanish part-time.

Marie Severin could easily be the subject of a whole book. After studying at New York's Cartoonists and Illustrators School, **Marie** became the head colorist for the legendary EC Comics line of the 1950's, where she colored such comics as **Tales From The Crypt** and **Mad.** "Adopted" by **Stan Lee** in 1956, **Marie** freelanced for Marvel until she came on staff in 1965. **Marie** has colored, penciled and inked every form of comic strip from **THE SUB-MARINER** to her wonderful cartooning for **NOT BRAND ECCH** and **CRAZY. Marie** has taught and influenced nearly everyone in the comics field with her skill, dedication, and wit.

Bob Sharen was born in Morristown, New Jersey in 1946. Bob started at Marvel in 1977 as a background inker. He soon found coloring more to his liking, and went on to color **SPIDER-MAN, DR. STRANGE,** and **THE HULK. Bob** is currently excited and fascinated by the possibilities of full-process color, and his work in that area can be seen in the **SUPER BOXERS Graphic Novel,** and the **MICRONAUTS Special**



Glynis Wein was born in England, and raised in England and Huntington, Long Island. With Marvel since 1972, **Glynis** has won many fan and professional awards for her distinctive and beautiful work. **Glynis** has colored all the Marvel mainstays, as well as many special projects during her celebrated career. **Glynis** enjoys watercolor painting in addition to her comics work.

Andy Yanchus was born in Brooklyn, New York in 1944, where he still lives. After attending Pratt Institute, **Andy** worked for Aurora Products, and helped develop the well-known Aurora models of monsters and comic book characters. **Andy** came to Marvel in the mid-seventies, where he served a term as head of Marvel's coloring department. **Andy** now colors fulltime for Marvel, where his work can regularly be seen in **DAZZLER, CRYSTAR, ALPHA FLIGHT,** and **MAR-**

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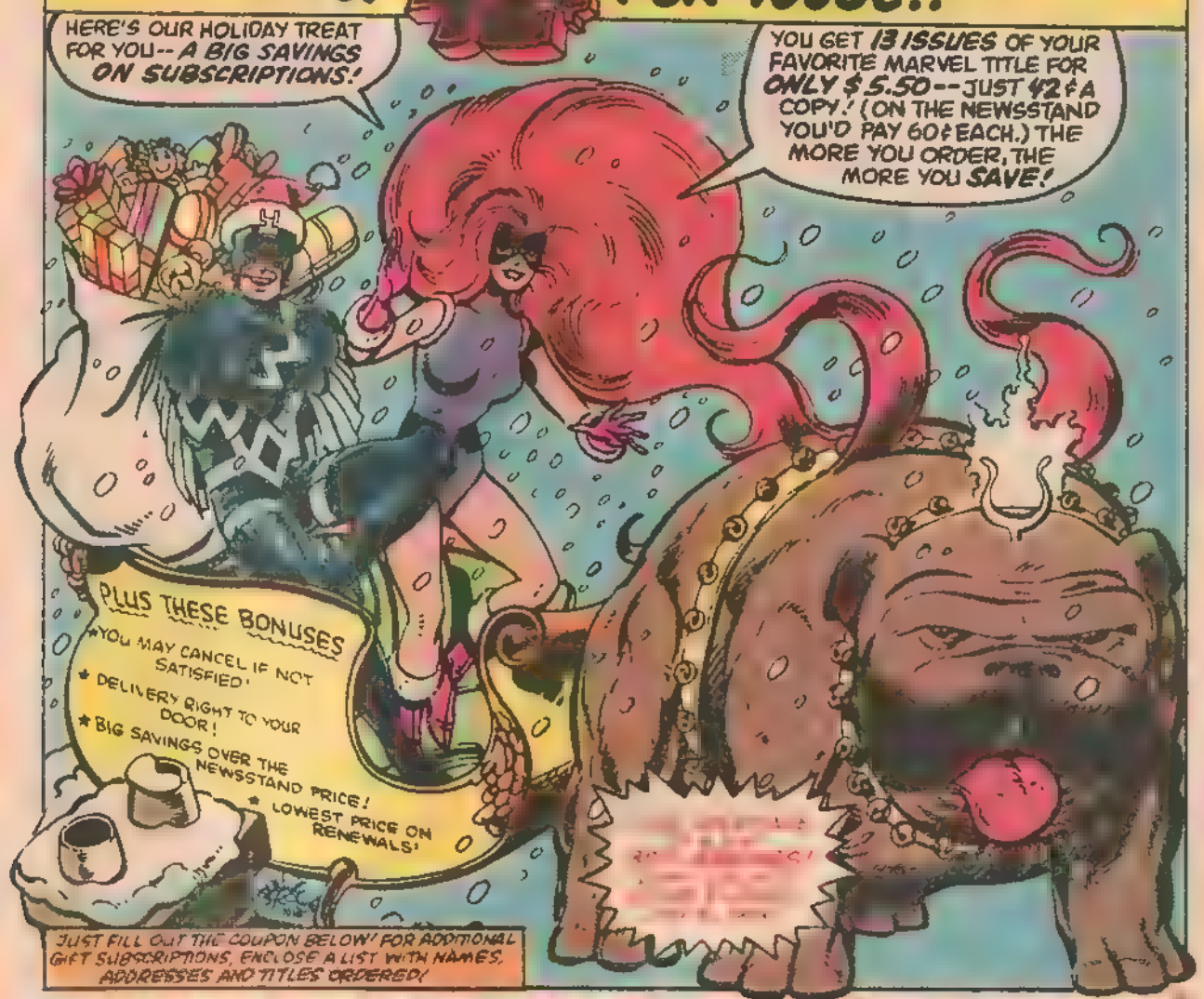
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COMMENTS ON DA COMICS

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Send your letters to MARVEL AGE MAGAZINE % Marvel Comics Group, 387 Park Avenue South, New York, New York 10016

Hi, gang! This issue's lettercol title is a real groaner, submitted by **Jerome P. Anello** of Villa Park, California! In his letter, **Jerome** said he'd take a job as a professional letter-column-namer. We think **Jerome**'s a great guy, but "professional letter-column-namer"? Sheesh! Climb aboard, **Jerome**, you're a genuine Marvel Maniac! And, now, this month's mailbag . .

Dear **Jim** and **Mark**,

I recently read **FANTASTIC FOUR** #262, "The Trial of Reed Richards." I recall in the climax of the story **Eternity** appeared and **Galactus** called him father. Is **Eternity** really **Galactus**'s father?

Flavio Crawford
7700 South Shore Drive #317
Chicago, IL 60649

You've definitely stumbled upon something, *Flavio*! But we won't say what! This is one of several mysteries which will unravel in future *FANTASTIC FOUR* stories. Keep reading — but for now, the answer's gotta stay secret!

Dear **Jim** and the Gang,

Recently I read **Merrin Orland**'s letter in **MARVEL AGE MAGAZINE**, and I thought I'd drop you a line about how I came back after eleven years of Marvel-less living. Back in the late 'sixties, I was an avid fan of The **F. F.**, **AVENGERS**, **DAREDEVIL**, **SPIDER-MAN**, and the **X-MEN**. My father was in Viet Nam at the time. Following the monthly adventures of my heroes was very much like sharing in their lives. I devoured issue after issue like popcorn at the movies. Corny as it may sound, I developed an empathy with **Spidey**, **the Hulk**, and the teen-aged **X-Men**. **Stan Lee's Soapbox** opened my mind to new ideas and made me ponder matters that I had never given much thought to. I felt close to the Bullpen up there in New York, and it was a delightful and special relationship.

Well, peer pressure soon closed in. I was in my early teens and comics were considered kid stuff, so I dropped out of the scene. It wasn't until a long hospital stay a few years ago that I rediscovered the old Marvel magic. To my astonishment, I found a copy of **X-MEN** in a stack of books and magazines. I read the book, and it was like being thirteen years old again — but this time, there was a maturity there, a compassion that radiated from the art and story that drew me back into the Marvel fold. I dived back in, rediscovering my old heroes. I found myself becoming what **Stan** used to call a True Believer again!

Although it's a new Marvel now, your comics retain the old spark of enthusiasm while boldly venturing into new territories. Today I collect twelve Marvel titles, and I'm pleased to say that you guys are the most unique and innovative comics company there ever was or will be! I enjoy so many of your books that I don't have any one particular favorite artist or writer — for you guys have got the whole spectrum covered, from the fantastic to the down-to-earth. It's good to be back. **Thomas Wolfe** was wrong — you *can* go home again. Thanks for many hours of the best artwork and reading I've enjoyed since I was a self-conscious adolescent. Count me back for good this time!

Richard Youghn
3734 Jeffersonville Rd.
Macon, GA 31201

Great to have ya back, *Richard*! You're not alone, either! We keep getting more and more letters from fans like yourself, who may have "dropped out" for a while — and have come back to find Marvel Comics are better than ever! And they're gonna *keep* getting better, too — so, while nostalgia is always fun, as *Stan Lee* used to say, face front!

Dear **MARVEL AGE**,

Some of the Marvel Comics I've enjoyed most were written by Steve **Gerber**. What's happened to him? Where is he? What's he doing? Why isn't he applying his off-beat, intelligent writing to your comics anymore?

Bring him back!

Gareth Lind
144 Delaware Ave.
Toronto, Canada
MGH-2T3

Ok, we will! Look for *VOID INDIGO*, written by *Steve Gerber* and drawn by Val Mayerik, coming in '84 from the Epic Comics Line! As you say, *Steve's* writing has always been offbeat. Now we've re-united the team that created *Howard The Duck* for an Epic series that oughtta make all of *Steve's* previous creations look

normal by comparison. We know you'll dig it. Trust us. We're doctors.

Dear MARVEL AGE,

I have some questions. Who decides which words to embolden in a typical word balloon or caption? I take it that it's the letterer's perogative, but I'm not certain.

Second, when a comic is unavailable on the newsstands due to a distribution problem, what can a reader like myself do about it? Usually it's a much-awaited issue that I miss, too.

Finally, I would like to see more of **Tom Mandrake's** inking. I saw his work on the **X-MEN ANNUAL** and was impressed. Where can I find more of his work?

Rod Dysinger
380 Walker Drive
Zanesville, OH 43701

Ok, *Rod*, start taking notes, because there's gonna be a quiz later. Here are the answers. First, it is always either the writer or the editor, and never the letterer, who decides which words get emboldened. (Emboldened? Is that a real word, *Rod*, or did you make it up?) Second, if you have a recurring problem locating a title on the stands, address a separate inquiry to our circulation department, telling them specifically which title you keep missing, and what part of the country you live in. Also ask your newsdealer to order more of your favorite title! And, last but not least, the talented Mr. Mandrake inks the NEW MUTANTS! Check it out!

Dear **Jim** and **Mark**,

I am thirty years old, and this is the first time I've written to a comic book! I'm so impressed with **Bill Sienkiewicz** that I had to let it be known. Marvel must be impressed, too, to have him do so many important covers. I especially like his **DAZZLER** covers, and the portfolio he did for the **MOON KNIGHT Special Edition**. I'd like to know more about him. Where did his first work appear? Where can I find it? By the way, thanks for such a great mag as **MARVEL AGE**. **Bill Sienkiewicz** for President!

Eddie Shock
1323 Independence
Owensboro, KY 42301

***Bill's* first work was "The Big Blackmail," first published in our late, lamented *HULK* color magazine, and recently re-presented in *MOON KNIGHT Special Edition* #1. And, yeah — we're pretty impressed with the guy ourselves! But we don't wanna let *Bill* know how great he is — otherwise, he might get a swelled head! So, while *Bill's* out of the room, we'll tell you not to miss his upcoming *THOR Graphic Novel* — and his upcoming covers for *THE INCREDIBLE HULK* and *THE DEFENDERS*!**

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Dear **MARVEL AGE**,

Wow, what a boffo mag!

Your previews of Limited Series are great! How about a Limited Series starring **Jarvis, Willie Lumpkin**, and **Forbush-Man**? They deserve more exposure.

On my copy of issue #9, one of the staples was off-center! Do I get a no-prize for catching it?

And I just love that relevant three-page lettercol!

Jon Green
1927 Orrington Ave. #6210
Evanston, IL 60201

For those of you who've been wondering what makes the *MARVEL AGE MAGAZINE* letter column so way-out, we offer Jon's letter as an example! We've been called "great —" we've been called "terrific —" but we've *never before* been called . . . "boffo!" Maybe *we* should get a no-prize!

Dear **Jim** and **Mark**,

I was at the Houston Comics Fair this year, where I met **Jim Shooter** for the first time. What a nice person! I showed him some of my art samples, and he pointed out my strengths and told me what to do about my weaknesses. Even though I didn't get a try-out, I felt pretty good about myself. He taught me a lot in a short time, and I've gone back to work so that I'll be ready to send samples in again soon.

I also met **Kerry Gammill**, who gave me some free advice about drawing shoulders and **Spidey's** eyes. Another nice guy. By the way, **Kerry**, congratulations on the birth of your new baby! Also met **Paul Smith** and **Chris Claremont**, who gave me autographs and answered my questions about the future of the **X-Men** with a definite "maybe!"

What a nice bunch! I also enjoyed their panel discussion about editors, writers, and creativity. It was very humorous in places. Thanks, people! It was fun!

Vince Watkins
38 N. Wavy Oak
The Woodlands, TX 77380

Thanks for writing, *Vince*! And everybody says hello!

Dear **MARVEL AGE** Staff,

I spotted an error in issue #10 of **MARVEL AGE MAGAZINE**, and I'd like you to clear up the confusion! It's in the article about the **FUTURIANS** Graphic Novel by **Dave Cockrum**. In one place, you refer to a character called **Silky**, and in another place, you spell it **Silkie**! Which is correct?

Andy Cantrell
Rt. 5 Box 793
Muldrow, OK 74948

The correct spelling is *Silkie*. Thanks for spotting the goof! A no-prize to *you* — and a red-faced apology to *Dave Cockrum*!

Dear Marvel Agers,

I agree with **Jim Salicrup**! When some of my friends picked on me because I was into Marvel, I started to feel that there *was* something wrong with me. I spent a lot of energy trying to become "normal" and became very unhappy. I felt as if I had all my senses cut off. My creativity and imagination stagnated, and I missed out on fourteen months

of my favorite comics! Well, all this ended a few summers ago when I stopped caring about what other people thought, and began to think more about what I myself liked and didn't like. I'm not "normal," and boy am I ever glad! Maybe people like me are the normal ones and everyone else is missing out! I can see it now — **Comics Fandom and Creators: The Next Step in Mankind's Evolution!**

Dan Schofield, Jr.
652 Highland Ave.
Johnstown, PA 15902

Neat idea! We can just see ourselves in a museum a thousand years from now — in a glass case, next to the dinosaurs and primates!

***Dan*, we think you're on the right track. Just be your own crazy, wonderful self — and the skeptics'll come around, sooner or later!**

Dear **Jim**,

I'm interested in subscribing to some of your books, but I'm worried about what condition they'll be in when I receive them. Also, sometimes the U.P.C. computer-code box on the cover has a picture of **Spider-Man** or something else in it. Does this affect the value of the comic?

Armand Gallanosa
2226 Starlight Drive
Anderson, IN 46012

Our titles are mailed flat, in a brown mailing wrapper. And the contents of that little computer box, which varies on many of our direct-sales-shipped books, does not affect the value of the comic in any way that we know of. Ok? Ok!

Dear Marvel Agers,

In issue #9, when you offered suggestions as to how to address fan mail, you said, "If you have a comment about Spidey's love life, address your letter to **Spider-Man**, % Marvel Comics Group." Then, later on, you wrote, "Every piece of mail is opened and read by the person it's addressed to." Does this mean **Spider-Man** is reading my letters?

What are you laughing at? How am I supposed to know what crazy things go on at Marvel?

Marc Guggenheim
18 Marlin Lane
Port Washington, NY 11050

Who do ya *think* is gonna read *Spider-Man's* mail, Marc — *Daredevil*?

Dear Marvel People,

It's great, and long overdue, that you publish a title concerned with giving your fans news and information about Marvel Comics. I didn't start my comics-reading with Marvels, but once I found you, I realized your books are a lot better written than your competitors'. You also convey a genuine enthusiasm about working at Marvel through your letters pages, Bullpen Bulletins, and **MARVEL AGE MAGAZINE** — the type of thing that doesn't seem to exist at other comics companies. **Stan Lee** began this approach, and it's certainly been successfully continued under the tenure of **Jim Shooter** as Editor-In-Chief.

I do have one concern, though. Lately, I've noticed that an alarming number of titles are either re-scheduled or dropped from the schedule completely. I understand that production difficulties do unavoidably happen, but sometimes the timeliness of your listings gets lost because your "Coming Attractions" are done so far in advance. Can anything be done about this?

Gary Kimber
80 Searle Ave.
Downsview, Ontario
Canada M3H 4A5

The reason we do the "Coming Attractions" listings so far in advance, Gary, is to give our readers enough time to alert their comics shop owners to titles they should order. We figure that it's a minor inconvenience at best to assure that enough copies of upcoming comics will be available at your local comics shop. Oh, and *all* schedule changes *do* get reported in our "Newswatch" and "Coming *Re*tractions" sections.

Announcement: we want to thank *Gordon Dere* of San Francisco, *Tony Wolf* of Rockville Center, NY, *Wayne Molnar* of Union, NJ, and *Paul Heaberlin* of Des Moines, Iowa! These gents wrote in response to *W. K. Mimbu's* letter in *MARVEL AGE* #10, suggesting that Marvel try adapting some of the great Japanese

animated cartoons. We're not going to promise anything, because a project like this takes months before it can even get to the planning stage. But the suggestion's been recorded, and who knows? Maybe we can do it! One way or another, we'll keep you posted.

***Announcement The Second!* Since requesting your suggestions for Limited Series a few months back, we've been inundated with mountains of mail! We had no *idea* what we were getting ourselves into! *Jim* and *Mark* have had to stay up all night for most of this past week, sorting out and tallying the suggestions!**

The runaway winner was . . . *The Starjammers*! An overwhelming number of you requested a Limited Series starring these space voyagers from the pages of *THE X-MEN*.

Second place . . . *The Soviet Super Soldiers*!

Third place . . . receiving approximately equal numbers of votes were *Deathlok The Demolisher*, *The New Brotherhood of Evil Mutants*, and a second *WOLVERINE Limited Series*!

Going down the list, many of you demanded Limited Series starring *The Silver Surfer*, *Galactus*, *The Celestials*, *The Black Cat*, and *Doctor Doom*.

And, of course, there were many suggestions that received only one or two votes, but were fascinating and unique ideas nonetheless: *The Heralds of Galactus*, *Dungeons and Dragons*, *the Impossible Man*, and *Clea's* other-dimensional adventures from the pages of *DR. STRANGE*.

So there you have it! We're going to jog down to the Office of Limited Series Consideration and Development, and see if we can't get you a *STARJAMMERS Limited Series*! And after that, we're gonna go home and get a good night's sleep — so we can be here next month! See you then!

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